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# IRISH MADE EASY;

OR,

## A PRACTICAL IRISH GRAMMAR.

BY THE AUTHOR OF

“O'BRENNAN'S IRELAND.”

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“béib an ádóirí fa mhear mhóir fóir.”

O'MOLLOY.

“Est quidem lingua Hibernica, et elegans cum primis, et opulenta.”

USHER, Epist. i.

“Níu deib an domhan uile

Teanga ir mhlre, mhóir-éile

De bhiaéirí is bhíet-íhuile blar

Cairt is cianuile cunear.”

H. MAC CURTIN.

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TO

HIS GRACE THE MOST REV. JOHN MAC HALE,

Lord Archbishop of Tuam,

THE FOLLOWING PAGES ARE, WITH PROFOUND VENERATION,  
DEDICATED BY

HIS GRACE'S MOST DEVOTED SERVANT,

MARTIN A. O'BRENNAN,

MEMBER OF THE HONORABLE SOCIETY, QUEEN'S INNS,

And Principal of the Collegiate Seminary,  
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## PREFACE.

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UTILITY being my aim in giving this work to the public, a display of learning has been avoided, and, therefore, critical disquisitions are not introduced. I feel that some originality, and many improvements, will be met with throughout the work. As the book is intended to create a taste for, to spread a knowledge of, and to aid in perpetuating the Irish language, everything that might be calculated to embarrass the student has been carefully pretermitted, whilst anything I thought necessary for his guidance is inserted, in as plain a manner as the dignity of speech permitted. To write largely on a subject is not very difficult, but to treat of it within a small compass, without being obscure, and yet to the purpose, is not an easy matter. If I have succeeded in this respect, I am satisfied that I have rendered some service to the national tongue.

The grammar was not written because I considered other grammars imperfect, but because they were out of print, and because, even if they were not, they were too expensive for the emergency, and too large for

the class of readers, at whose request I prepared mine. The daily growing desire for the cultivation of our mother-tongue demanded a cheap and easy hand-book, brought within the means of the industrious classes, and, at the same time, with its style and diction not inferior, perhaps, to more pretentious volumes.

Dr. O'Donovan's treatise on the language will be ever looked upon as a learned compilation, and the production of an accomplished scholar and a polished writer. The grammar from the pen of the Rev. Ulic Bourke, Professor of Saint Jarlath's, Tuam, is a very useful one, exhibits much learning, and a thorough acquaintance with the subject treated of. I hope he will be induced to publish a new edition. The more numerous the skilled laborers, the better will be the cultivation of the garden of literature. Haliday's—taking into account his youth, the fact of his being a citizen of Dublin, and the time at which he wrote—was a great effort of talent and genius. Mr. Connellan's work did some good service in the cause; but the Rev. Paul O'Brien's has no claim to learning. Whoever is the author of the beautiful articles on the Irish, which have been published in *The Nation*, he has been working to great advantage, in scattering broad-cast a knowledge of the vernacular. That erudite and talented journal has

penetrated regions, hitherto strangers to our rich tongue. The value of the lessons in *The Nation* cannot be too highly estimated. The exiled Gael, wheresoever fortune has thrown them, cherish an undying love for the language of their chivalrous ancestors. To all points of the compass have the lessons alluded to made their way on the wings of the Press—nay, to places whither my little work may never go. As the grain of seed, carried in the bird's bill from a distant land, and dropped in our island, has often taken root, budded, and grown into a majestic tree, so, perchance, the lessons will yield a matured crop of Irish knowledge in remote climes, whence the wanderers may yet return to the GREEN ISLE, as did the Israelites of old to the Land of Promise.

*The Irish American*, published in America, and a few other American journals which reached me, have been laboring with great success in the same direction.

Some learned Germans published voluminous works on the Irish tongue. These, though interesting to the antiquarian and philologist, present very little that could be of use in such a treatise as the following. Dr. O'Donovan refers to them as authorities on my subject. That is a matter of opinion. As for me I had rather address myself to an intelligent Irish



peasant, and, with the help of what I could glean from his conversation, arrive at a conclusion for the proper structure of a sentence, than to one hundred foreigners. Theory, with practice, is good, but mere theory on any subject is unsafe.

As the student advances in my grammar, he will observe, that the rules for his instructions are plain and intelligible. The letters will be found in the order in which nature suggests their sounds. For instance, according to the promptings of nature, the order of the vocal or vowel sounds is e, ɪ, a, o, u—their artificial sounds being ê, î, â, ô, ú. The mouth opens gently with e, and closes with u. E, ɪ, are slender vowels; but, accented, as ê, î, they are *slender* and *long*—they are *slender*, as they regard the opening of the mouth; but *long*, as they refer to the time occupied in pronouncing them. A, o, u, are the broad vowels; but when written with the accent, thus, â, ô, ú, they are said to be *broad* and *long*—*broad*, because the mouth opens widely to sound them; *long*, because more time is occupied in pronouncing them with the accent than without it.

As practical Greek and Latin grammars do not include more of Prosody than the rules of pronunciation, so neither does my work. A treatise on versi-



fication is an ample subject for a separate volume. Whoever will take the trouble of examining

*“Vocalem breviant, alia subeunte, Latini,”*

with all its exceptional clauses, and some others equally puzzling to the tyro—will, no doubt, at once, admit that no language has such clearly defined rules of pronunciation as the Irish.

There are, I feel, defects in my unpretending treatise, as there have been in the grammar of every tongue, whilst the mode of conveying a knowledge of it was in a state of development.

Whatever I might be induced to write of the many beauties of our tongue, will be found, amply discussed in *“O’Brennan’s Antiquities,”* *“Ancient Ireland,”* and in my *“Essay on Ireland.”* I will close with a short extract from the Archbishop of Tuam’s preface to the Book of Genesis in Irish:—

*“It is now some time since the fury of that tempest, spent by its own violence, has subsided. But though our ecclesiastics have come forth, displaying a zeal and learning worthy of any period of the Church, and though our colleges and temples are once more covering the land, it is to be regretted that our language has not yet been made the vehicle of conveying the entire wisdom of the inspired writings to the people.*

“The Irish language, from its insular position, as well as the freedom of the island from ROMAN INVASION, was not exposed, it is true, to the vicissitudes of the other European tongues. It had acquired full maturity, when those were yet almost unshapen.”

All who wish to preserve the Irish language, should secure copies of the Irish translations of the Bible, Moore's Melodies, Homer's Iliad, by the most distinguished, in fact, the only Irish writer of the day, the illustrious Prelate of the West.

M. A. O'B.

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\*.\* See "Errata," at page 85.

# IRISH GRAMMAR.

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1.—IRISH Grammar is the art of speaking and writing the language with propriety. Its parts are four: Orthography, Etymology, Syntax, and Prosody.

Orthography is a treatise on letters, showing their sounds and several combinations. The other parts of grammar will be defined in their proper places.

The modern alphabet has seventeen letters—*h* is not included, it being only an aspirate, as indeed it is in every tongue.

## THE IRISH ALPHABET.

### 2.—VOWELS.\*

*E* sounds as *a* in *ale*, *e* in *bet*, but never as *e* in *mé*, which sounds *mee*.

*J* sounds as the Italian *i*, long, like *ē* in *mē*, and *ī* in *hit*; *e* *ɿ* are the slender vowels, so called because the mouth opens but slightly to sound them.

*ʒ* sounds generally as *a* in *what*, also as *a* in *hat*, *a* in *all*, sometimes as short *ɿ*, thus *ʒʒ*, the participle sign, sounds *igg*.

*O* sounds generally as *o* in *pot*, *ō* in *vote*, as *o* in *combat*, where *o* sounds like short *ū*.

*U* sounds as *oo* in *tool*, or *u* in *dūll*.

\* Every single vowel being the last letter of a monosyllable is, by position, always long, but always short in the same place in words of more than one syllable.

This mark = signifies “equal to,” or “sounds.”

## 3.—CONSONANTS.\*

The letters are given in the exact order in which they are sounded, *m* being the nearest the *voice* sound, or vowel, and *r* the farthest from it.

**M** *m* not accented, sounds as M in English (aspirable or mutable) also a liquid.

**B** *b* not accented, sounds as B in English (aspirable or mutable).

**P** *p* not accented, sounds as P in English (aspirable or mutable).

**F** *f* not accented, sounds as F in English (aspirable or mutable).

**T** *t* not accented, sounds as T in English (aspirable or mutable).

**D** *d* not accented, sounds as D in English (aspirable or mutable).

**L** *l* which is never aspirated, and which is called an immutable, also a liquid, sounds as if *h* followed—that is, as *liam* in *William*—in the beginning of words or syllables; but *l* final sounds as L in English.

**C** *c* not accented, always sounds as K in English (aspirable or mutable).

**G** *g* not accented, always sounds as G in *gat* in English (aspirable or mutable).

**N** *n* is never aspirated, sounds as N in English, but is more liquid, like *ng* in *rang*.

**R** *r* is never aspirated, sounds as R in English (a liquid).

**S** *s* sounds *sh* in *she*, before or after *e*, *i* (excepting *ir*), but before or after *a*, *o*, *u*, as *s* in *sat*, *son*, *sun* (a mutable).

N.B.—There are some exceptional sounds from these given above, but they are so few and so purely accidental, that they deserve little

\* A consonant is called mutable because it loses its natural sound by having over it a dot (thus, *b*), or an *h* after it (thus, *bh*, *w* or *v*).



attention. The reader will please observe, that *ð*, *τ*, *l*, invariably sound as if *h* were placed after them, for example, *ð*Δ, *τ*Δ, *l*Δ, sounds *dhaw*, *thaw*, *lhaw*.

Every single vowel coming before an aspirated final consonant in a monosyllable, is, by position, long; and the same rule holds good in words of more than one syllable, except as regards Δ, which, in some counties, sounds *ũ* before aspirated *ð*, *m*, as *m*ΔΔΔ, *ð*ΔΔΔΔ, which sound *modhũ*, *dheewũ*, but, in other counties, Δ, in the same position, sounds *oo*, thus *modhoo*, *dheenoo*; ΔΔ; ΔΔ, having immediately after them Δ, *o*, or *u*, or *m*, *c*, *z*, *l*, *n*, *r*, *r*, sound, in Munster, as *i* in *life*, but, in Connaught, they sound as *aw* when followed by the same consonants, but as *i* in *life* before Δ, *o*, *u*; and in parts of Ulster and Meath as *a* in *ale*, in the same position. Before an aspirated *τ* the vowels are short; thus, *c*Δ*τ*, *c*Δ*τ*, *c*Δ*τ*, *m*Δ*τ*, *b*Δ*τ*—*battle*, *virtuals*, *head*, *run*, *be*.

#### 4.—DENTALS AND PALATALS.

*l*, *n*, *n*, and *τ*, *c*, *z*, *ð*, *r*, not aspirated,\* are palatals, but *c*, *z*, and sometimes *ð*, when aspirated, are gutturals. No pure consonant but *r* can be, strictly speaking, called a dental, or *tooth-letter*, because it is only in union with a vocal or vowel sound the tongue touches the teeth, in sounding other consonants. If the reader will begin with the letter *c*, in any language, he will find that letter, as well as *t*, *d*, are palatals, as the tongue fairly strikes the palate, and by no means touches the teeth, though it comes, for the letter *τ*, to the very rim of the gum at the teeth. *ð*, *b*, *p* are labials; *r*, *b* = *v*, semilabial and semidental; also *p* = *f*.

As no man, when treating of English Orthography, would think of giving the different exceptions from the general principles, such as *g* in *laughter* (*llafter*); *slaughter* (*slauter*); *ough* in *dough* (*ō*); *ough* in *doughty* (*ou*); *though* (*tho*); *tough* (*tuff*); *lough* (*logh*, *lok*, *luff*, &c.); so it is not to be expected that a writer of Irish Grammar will lay down more than general principles; the more especially as such monstrous irregularities do not exist in the Irish as in English. There is scarcely an exception from the established rules of our tongue.

#### 5.—MORTIFIED OR DEADENED LETTERS, COMMONLY CALLED “ECLIPSED.”

These letters, *b*, *p*, *f*, *c*, *z*, *ð*, *τ*, *r*, suffer mortification; *m*, *n*, *l*, *μ* do not. These letters undergo this change for the sake of melody; *m*, the nearest to the vowel sound, deadens *b*.

m	deadens	b,	as	ap	m-boið,	our table.
b	„	p,	as	ap	b-peacað,	our sin.
b	„	f,	as	ap	b-flaiç,	our lord.
z	„	c,	as	ap	z-cor,	our foot.
h	„	z,	as	ap	h-tiuaz,	our hair.
h	„	d,	as	ap	h-doçap,	our trust.
t	„	r*	as	ap	t-flait,	our rod.
d	„	t,	as	ap	d-toic,	our hog.

As these letters and aspirates will be treated of in their proper places in Syntax, it is unnecessary to say more of them here.

S\* is rendered silent by prefixing τ only when it is followed by l, p, h, as, o, 'h, τ-rliað, *from the mountain*; or by a vowel: not silent in verbs.

#### 6.—NAMES OF LETTERS.

The names of the letters are—Muñ, *vine plant*; beic, *birch tree*; peic, *dwarf elder*; feap, *alder tree*; teme, *furze*; Dup, *oak tree*; lup, *quicken tree*; Coll, *hazel tree*; Soic, *ivy plant*; Nuñ, *ash tree*; Suñ, *elder tree*; Soñ, *willow tree*. The vowels—Caða, *aspen tree*; loða, *yew tree*; Alñ, *fir tree*; Óñ, *broom tree*; Úñ, *heath shrub*.

The reader will please remember that letters are called broad or slender according to the opening of the mouth in sounding them, but long or short according to the time.

There were other letters, in addition to the above, used by the ancients, but, as they are now obsolete, they are not given here.

The Druids, who were the Ollavs, or learned Doctors, having taught in groves, placed on each letter the name of some tree or shrub which possessed a medicinal property. This they did for a two-fold purpose—to impress the names on the pupil's mind, and to distinguish the most curative plant or tree from the rest.

7.—The following is taken from a grammar by the late R. P. O'Brien, who does not give the roots of Muñ.

---

\* This letter is deadened in all cases of nouns where aspirable consonants are aspirated; but not so in verbs; r is never deadened or mortified in the genitive plural.



Ḃluáir lɿne na Ḃaolbeirɿe.

THE EXPLANATION OF THE IRISH LETTERS.

beirɿ lɿr nɿon (1) Ḃluáirte, i.e. explained

b	beirɿ,	birch,	bæ, good, and eɿð, shelter, i.e., shady.
l	lɿr,	quick-beam,	lɿð, a branch, and aɿr, willing—of which withes are made.
n	nɿon,	ash,	nɿ, a vessel, and on, bind: hoop for binding vessels.
f	feapn,	alder,	fe, a bough, and aɿ-aɿ, fruitless: Barren (2).
s	roɿ,	osier,	ro, easy, and oɿ, to rear: produced by any soil.
h	húac,	hawthorn,	úac, ancient, solitary. Durable
d	daɿn,	oak,	ðja, God, and aɿn for acj, worship.
t	ɿne,	furze,	ɿn, consume, melt. Used as fagots for consuming bodies or melting solids.
c	coll,	hazle,	col, food, support: hence colaɿ, from col, food, and aɿ, appetite.
Q	quénpc.ɿ.ɿceo,	apple-tree,	coɿ, fruit, and aɿc, chief.
e	eoɿuɿn,	vine	eo, tree, and muɿn, juice.
ɿ	ɿoɿc,	ivy,	ɿoð, grasp, and onɿ, ascend.
nɿ	nɿ ɿac,	reed,	aɿ, water, and ɿac, spear.
p	peirɿboɿ,	dwarf elder,	peɿ, pith, and boɿ, soft.
z	reðɿaɿlð,	sloe-tree,	reð, bloom, and ɿaɿð, early: soonest in bloom.
r	ruɿr,	bore-tree elder,	ruð, cast, and eɿr, back again: to vomit (3).
ɿ	aɿm,	palm-tree,	aɿ, arms, and eɿn, valiant.
e	eaðað,	aspen,	e, pitiful, aðað, timid.
l	lðeað,	yew, .ɿ.eo,	lðe, nature, and eað, constant: evergreen.
o	on,	bloom,	on, or onɿ, anguish: sorrow. (4).
u	ɿúɿ,	heath,	ɿ, low, short, and ulɿ, cypress: hedder, or hether.

(1) O'Doláɿn, in his remarks on the Alphabet, quotes the ɿne cubar, i.e., *Nature of Trees*; a book written by Ror muað Njɿc Nnɿr, of Kerry; beginning thus:—ɿne cubar nɿne núaðblaɿð, ɿne eað dðɿaɿð na ɿcolɿaɿð, &c.; “for which,” says O'Doláɿn, “he is principally indebted to the writings of Naɿlɿora ðruɿn, commonly called ɿle Numan, or Munster Philosopher, who died about the beginning of the twelfth century.

(2) "There were rods or small branches of *ṛeapṛ* stuck round the graves of the unmarried youth, and of the married who had no issue, with this distinction, that the bark was taken off for the unmarried."—*lallaṛṇ*.

(3) "Used as an emetic and purge; hence generally planted near houses: also called *ṛaṭṛar*, or the village tree."—*lallaṛṇ*.

(4) "Women whose husbands fell in battle wore on the first month of their widowhood. It was also used as a remedy for the stone or gravel."—*lallaṛṇ*.

(5) "*Ṛṣon*, &c., to distinguish it from the virgin vine, which bears grapes."—*lallaṛṇ*.

(6) It is so called from *cuṭ*, *head* or *top*, and *ṛar*, *growth*, being remarkable for the growth of its top shoots or stem.

(7) "Of this tree were made bows, arrows, &c., for war and hunting: thence *arcon*, from *ar*, *destruction*, and *con*, *cast*, *shot*. Also, *arṇ*, a *deer*, and *con*, by some called *ṛṇṛṇon*" &c.—*lallaṛṇ*.

(8) *Ṛṣoneac*, contracted *ṛneac*, *fen-wood*, or *moor-shrub*:—"No *ṛṇar* *ṣac* *ṛṣal*.—*Ṣo* *ṛṇarṇaṣ* *ṛlarṛa* *bḥṛṣoneac* *ṛarṇult* *ṛleṛbe*," &c.

"The brave, who ne'r had aim'd a dart in vain,  
On dark-brown *heathy* sides were slain."

*Ossian's* *Ṣleo ṇa loṛc*.

(9) On it was kept the Calendar for kindling fires, and offering sacrifice to the God, *Ṭrom*.

(10) Of this *orṇeanarṣ* were made reeds for wind instruments: hence *orṣarṇ*, an *organ*.

(11) So called from its foliage, which is abundant: it now goes by the name *conleasṇ moṛl*.

(12) A decoction of the bark or berries of this tree, occasionally given to female dogs of chase, prevented their periodical attachment to the male, hence of great utility to hunters. It is now known by the name of *conṛa con*.

(13) The berries of this tree were used as an antidote for the *incubus*, or night-mare.

## 8.—VOWELS.

There are five vowels—*e*, *ṛ*, *a*, *o*, *u* (naturally short), which are given as the mouth opens, in their natural progressive sound, and, when not accented they sound as the like letters in English: the consonants are twelve. The vowels are naturally short; their artificial sound arises from their connection with other letters, as will shortly appear. Each Irish vowel has then but one natural sound. *Ṭ* (not accented) before consonants, sounds generally as *a* in the word *what* (1); *a*=*aw*, before a silent consonant in

monosyllables; thus,  $\mu\alpha\delta$ =*raw* (2), (3);  $\alpha$  before a single consonant=*a* in *pat* generally; sometimes *ee*, as  $\alpha\eta$   $\mu\acute{\imath}\zeta$ =*in ree*, and, indeed, in this case,  $\imath$  might, consistently with philology, and according to old MSS., be inserted for  $\alpha$  in the article  $\alpha\eta$ , as occasionally even in the preposition, as  $\alpha\eta\eta$   $\eta$ - $\acute{\epsilon}\imath\mu\eta\eta$  would sound sweeter by writing  $\imath\eta\eta$   $\eta$ - $\acute{\epsilon}\imath\mu\eta\eta$ , or,  $\imath^*$   $\eta$ - $\acute{\epsilon}\imath\mu\eta\eta$ , in *Ireland*.

\* O'Molloy, in his Irish Grammar, written in Rome, 1677, recommends its general use. See pp. 50-51 of his work. My experience and ear have confirmed me in this opinion. In fact, the same rule obtains, to a great extent, in all learned languages. Philosophy requires the system as an elegance. In music there is seldom a sudden jerk of the vocal or instrumental notes from high to low, or from low to high. The swell or fall is gradual, just so in language; the organs of speech must be attuned with system, and this is done by having "broad to broad," as  $\alpha$  followed by  $\alpha$ ,  $o$ , or  $u$ . A reader, who has a judging ear, I have no doubt, will agree to this practice.

$\alpha\delta$ =*oo*, in the end of words of more than one syllable;  $\alpha$ , and the other vowels, when they are the last letters of words of more than one syllable, are never silent as in English, but have a short sound.  $\alpha\delta$ =*ah*, in  $\mu\epsilon\alpha\delta$ , *yes*, in Connaught;  $\alpha\delta$ ,  $\alpha\zeta$ =*eye*, before vowels; thus,  $\alpha\delta\alpha\mu\epsilon$ , *horn*,  $\alpha\zeta\alpha\imath\delta$  \* *face*=*eyeurc*, *eyeë*;  $\alpha$  before  $\upsilon$ =*ou* in *ounce*, in  $\lambda\alpha\beta\alpha\imath\mu\epsilon$ . In Connaught,  $\alpha$  before a double consonant=*a* in *what*, as  $\mu\alpha\eta\eta$ =*boll*, *ronn*; but, in Munster,  $\alpha$  in the same position=*ou* in *ounce*; thus,  $\delta\alpha\imath\imath$ ,  $\mu\alpha\eta\eta$ =*dhoull*, *roun*;  $\epsilon\alpha\delta$ ,  $\imath\delta$  in the future tense=*í*.

Dr. O'Donovan having written—"Ṭa ceapte aṣur blar aṣ an ṣ-Connaughtaṣ"—"The Connaughtman has propriety and melody"—I shall write in that dialect, for, in a small treatise of this nature, I could not introduce the several dialects, though practically acquainted with them. Moreover, my aim being to render easy of acquisition a knowledge of the Irish tongue, I think it the better plan to keep to one dialect, and the student can learn the others afterwards. In

\* Melody demands the general use of the system of broad vowels to broad, and slender to slender. This is O'Donovan's opinion.

\*  $\alpha\imath\delta$ ,  $o\imath\delta$ ,  $\imath\mu\imath\delta$ ,  $\alpha\imath\delta$ ,  $o\imath\delta$ ,  $u\imath\delta$ ,  $\imath\delta$ ,  $\imath\delta$ . invariably sound *ee* in all places, neither vowel being accented.

truth, there is very little difference. This I can safely say as regards Munster, having been four years in the City of Limerick, where I met students from all the counties of Ireland, as I did in Tuam College; I met them also in Dublin. Some necessary remarks may escape my notice, but the student will have little difficulty in supplying the omission. I should have remarked that, with respect to the short sound of vowels in the end of words of more than one syllable, the same is the general rule of all languages, with but few exceptions. I have already said that no final Irish vowel is silent, though, in some places, very obscure, as, indeed, they are in some English words; thus, in *Persia*, *Asia*, *fine*, in which the final *a* and *e* are obscurely sounded. If an Irish vowel has a uniform long sound, the accent (') is useless, and not to be inserted.  $\text{la}=\text{llhaw}$ , *day*;  $\text{le}=\text{llhay}$ , *with*;  $\text{tu}=\text{thoo}$ , *thou*;  $\text{m}\eta$ ,  $\eta\eta$ , *mouth*, *not*,  $=\text{mee}$ , *nnhee*. To this almost universal rule, there are a very few exceptions, as  $\text{ro}$ , *this*;  $\text{do}$ , the prefix to, a verb;  $\text{do}$ , *thy*, which sounds as *thě* in English  $=\text{mo}$ , *my*,  $\text{po}$ , *be*;  $\text{so}$ , *co*, as monosyllables. In all other places, the *o* is long, as *o* in *vote*. After much consideration, I recommend this as a safe rule to the student, who will find it most useful.

(1)  $\text{é}=\text{ay}$ , or  $\bar{e}$  in *whēre*; (2)  $\text{e}=\text{in}$  *pět*; (1)  $\text{í}=\text{ee}$ , *sa ē* in *mē*; (2)  $\text{í}=\text{i}$  in *pít*;  $\text{*a}=\text{aw}$ , or *a* in *fall*; (2)  $=\text{a}=\text{pat}$ ; (3)  $=\text{in}$  *what*, as  $\text{an}\eta=\text{on}$ , “in;” the other exceptional sounds have been given. (1)  $\text{ō}=\text{o}$  in *vote*; (2)  $=\text{ō}$  in *pōt*; (3)  $=\text{suppressed sound of ŭ}$ , as  $\text{poc}=\text{púc}$ , *a male goat*, just as *o* in *mother*. This is the only instance known to me in which one vowel invades the sound of another, unless in connexion with some other letter.  $\text{Ú}=(1) \text{ōō}$  (2)  $\text{ŭ}$ , as in *full*. Hence the reader can see how simple are the sounds of the Irish vowels when compared with those of the English ones, which have each of them more than eight or nine sounds, as can be seen in my “*Essay on Ireland*,” as well as in the preface to my “*School History*.”

In Irish, the same vowel is not written double, as *ee* in *feel*, *oo* in *foot*, but for euphony a  $\delta$  or  $\zeta$  is inserted, as *ouδεις* in Greek; in this word the *delta* is only euphonic.

If the student keeps in view that the accent (') over a vowel makes it long, he will at once see that whenever it is placed over one

\* In  $\eta\text{a}$ , “*than*,” “*nor*,”  $\text{a}$  requires the accent, to distinguish it from  $\text{a}$  in  $\eta\text{a}$ , “*lhe*,” which is short.



of two vowels, which come together, it deprives them of the character of a diphthong, and each has its own sound, whether *natural* or *artificial*; the accent makes a vowel artificial, as, by nature, it occurs to me that all Irish vowels are short; thus, e, i, a, o, u. A little reflection will make this impression on all readers. E, the first gentle opening of the mouth, next i, then a, o, and with u the voice closes, by an especial position of the lips.

### SINGLE VOWELS (FINAL).

Every single vowel, being the very last letter of a monosyllable, is, by position, long; thus, me, ma, mī, nō, tu (*I, if, month, or, you*), are sounded, may, maw, mee, nnho' (o as ow in *know*) thoo (*th* being sounded with the tongue, protruded between the teeth, as Northerners pronounce *though*.)

The exceptions from the above rule are, mo, do (this latter word sounds nearly as the article *the*, as, do leabair (*thy book*)=*the llhouar*, ro (*this*) so, co, do, no, no, signs of tenses; but o in do (*two*) and ro (*very*) is long. There may be a few other exceptions. Attention to this rule obviates the necessity of placing the accent (') over final vowels in monosyllables, or on vowels preceding silent consonants in the like words, as rīj̄=*ree*. This rule holds good only as regards *single* vowels, as in case of two vowels coming together before a silent consonant, in the instance mentioned, the former vowel is silent, and the latter long, thus, oīðce (*night*)=*eegh-ě*; beannuīj̄ (*bless*)=*bannee*; but aīð in the beginning of a word is excepted (perhaps not always), as fāīð (*a prophet*)=*fawee*; in such position the a must be written ā; but the i requires no accent, as it is, by position, long: īð, īj̄, āoð, uīð, oīð, uīj̄, āīj̄, in the middle and at the end of words, sound, invariably, ēē; or as ē in the English word *mē*=*mee*; when an exception takes place, it will occur either by the imposition of the accent, as fāīð, or from the fact that another vowel immediately follows the aspirated or mutable consonant;

thus,  $\Delta\delta\Delta\mu\epsilon$  a *horn—eye-ark*;  $\delta\imath\check{\zeta}=\bar{o}-\bar{e}\bar{e}$ ; but the accent is requisite over  $\bar{o}$ , which makes it sound as  $\bar{o}$  in *vote*.

*Examples*:— $\imath\imath\check{\zeta}$ ,  $\omicron\imath\delta\check{c}e$ ,  $\imath\imath\imath\delta e$ ,  $\check{\zeta}\mu\Delta\imath\delta$ ,  $\mu\Delta\mu\check{c}\Delta\imath\check{\zeta}$ ;  $\beta e\Delta\eta\eta\imath\check{\zeta}$  *night, seat, of love, horsman's, or horsemen, bless thou*. The sounds of the words are=*tthree, ree, ee-h-ě, seě-ě; mark-ee; hann-ee*.  $\mathfrak{A}$  before  $\check{c}$ ,  $\check{\zeta}$  (not being a part of a diphthong)=*a* in *what!* before  $\delta$  in words of more than one syllable=*oo* in *loose*, but I think, in Munster, *oo* in *look*. Single vowels before  $\check{c}$  aspirated are generally short; thus,  $\beta\imath\check{c}$ ,  $c\Delta\check{c}$ ,  $c\omicron\check{c}$ ,  $\imath\mu\check{c}$  (*existence, battle, feed, stream*)=*bĭ, kah, kĥk, kūh*.

## 9.—DIPHTHONGS.

The diphthongs are— $e\imath$ ,  $e\Delta$ ,  $eu$ ,  $\imath o$ ,  $\imath u$ ,  $\Delta\imath$ ,  $u\imath$ ,  $u\Delta$ ,  $\Delta e$ ,  $\Delta\imath$ ,  $\Delta o$ ,  $\omicron e$ ,  $\omicron\imath$ ,  $\imath u$ ,  $\Delta u$ ,  $\omicron e$ —the last two are used in old manuscripts. In regard to these the reader will be guided by observing the sounds of the vowels. Hence, in reading Irish, he will have to watch the accented vowel in each diphthong—thus,  $\acute{e}\imath$ , in  $\beta\acute{e}\imath\eta$ , *self=fayn*  $e\imath$  unaccented=*ei* in *heifer*, in which *i* is silent;  $\bar{o}= \bar{o}$  in *vote*, and *i* in *pit*, as  $c\bar{o}\imath\mu$ ;  $\omicron\imath=i$  in *pill*, as in  $\tau\omicron\imath\imath=* \tau\imath\imath\imath$ , in *Connaught, tell*;  $\omicron\imath$  has two other sounds, which cannot be easily given in writing, as  $c\omicron\imath\mu$ , *a crime*,  $c\omicron\imath\imath\imath$ , *a wood*,  $\check{\zeta}\omicron\imath\delta$ , *steal*. Some authors make it=*u* in *full*, but that is not exactly so. The natural speaker of Irish will agree with me— $c\omicron\imath\mu=c\check{u}\imath r$ , or, better, *qu* in the French *qui*;  $c\omicron\imath\imath\imath=k\imath\imath\imath$ . For the sake of consistency, I prefer the uniform sound *i*, as in *guilt*. A keenly-judging ear will understand that such is very nearly the sound.

It is here to be remarked that any difficulty of this kind is only in appearance, when we consider the real difficulties of distinguishing the English sounds. If children were not in the habit of speaking and of hear-

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\* Remember that  $\tau$ ,  $\delta$ ,  $\imath$ , sound with “h” after them.

ing others speak English, my experience enables me to state, confidently, that the attainment of a thorough modulation of the various combinations of the English characters would be an impossibility.—(See my *Essay*, and Preface to this work on the subject.)

In a small treatise, as this Grammar must be, I cannot enter on dissertations; I can afford space only for general rules. It may be my happiness to give what might deserve the name of a practical Grammar.

O<sub>1</sub>=*ee*, as in cō<sub>1</sub>ðcē=*cheeghe, ever*; but here o<sub>1</sub> being=*ee*, by position, requires no accent; u<sub>Δ</sub>=*oo ā*, as in cu<sub>Δ</sub>n=*cooun, haven*. There is one exception to this in Connaught, though not in Munster—r<sub>1</sub>mu<sub>Δ</sub>n=*smeein, think*; here u<sub>Δ</sub>=*ēēĩ*; u<sub>1</sub>=(1) *oo* in *goose*, and *i* in *fit*, as in cú<sub>1</sub>r=*cooĩsh, cause*; (2) u<sub>1</sub>=*ee*, as in z<sub>1</sub>u<sub>1</sub>ðe. It is not a mistake to say that u<sub>1</sub> sounds as *űee*, as it is the vowel “u” before ĵ that gives the peculiar sound; thus, bu<sub>1</sub>ðe=*bwee, yellow*; in this word it is the closing and the opening of the lips that give the seeming sound of *w*: u<sub>1</sub> before an aspirated ð or ž requires no accent, as in that position its uniform sound, without exception, is *ee*. (3) U<sub>1</sub>=*i* in *fill*, as in tu<sub>1</sub>le=*thille*. U<sub>1</sub>, o<sub>1</sub>, Δ<sub>1</sub> (perhaps others), before ð or ž are invariably sounded *ee*, as in ž<sub>1</sub>u<sub>Δ</sub>ðu<sub>1</sub>ž, c<sub>1</sub>u<sub>1</sub>ðe, ž<sub>1</sub>u<sub>Δ</sub>ð, r<sub>1</sub>ž=*grawee, cree*; *gree, love, heart, by, king*. I have observed that it is the slender vowels, *e, i* of the diphthong that is influenced, and that the broad one is quiescent, as in Sl<sub>Δ</sub>nu<sub>1</sub>žcēó<sub>1</sub>r=*Slawneehore, Saviour*. J<sub>u</sub>=*you*, as r<sub>1</sub>ú=*fyou or few*; ju=*oo* in *good*, or *u* in *bud*; ĵo=*ee*, as in ř<sub>1</sub>jo<sub>1</sub>=*feeun, wine*; also=short *i*, and the compressed sound of *u*, as io in *nation*, ĵ<sub>Δ</sub> generally=*ee*, as in *seen*, except a few words, as m<sub>1</sub>u<sub>Δ</sub>n, ř<sub>1</sub>u<sub>Δ</sub>n=*meean; desire, bridle*; ð<sub>1</sub>Δ<sub>Δ</sub>al=*dheeuł*, in Munster;\* ou=*ayu*, as me<sub>1</sub>u<sub>1</sub>; this diph-

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\* “*Dhowil*,” in Connaught.

thong, being always long, wants no accent; eo=oa in *foal*, also=u in *just*, as deoċ=dhugh, drink. Deoċ, eoċaṡṡ, reoċ, neoċ (neac), eoċ (eac), and perhaps one or two other words, are the only words in which the eo is short. Therefore, the learner requires no accent for his guidance in sounding eo, which, except in the words given, he may take for granted, is always long. Eṡ=ay, and short i, as in ṡpéṡṡ, and=e short, as e in *pet*; thus, meṡc=mec, sons; éa=ay, or ea in *bear*, as ṡearṡ grass; (2) ea=a, or ea in *heart*, as ṡearṡ=shas, stand; (3) ea=a in *ask*, as ṡearṡṡ, short. ṡearṡṡ, and words derived from them, as ṡearṡṡcā, but ṡearṡṡaḍ=garroo, the a being as a in *pat* is not as a in ṡāṡḍ—but as a in in “asked.” It would be wrong to place the accent (') over a, as then they would sound *gawr*, *fawr*, not *gāār*, *fāār*. Hence it clearly follows that in such a place an accent is not requisite. Though I have written so much on the diphthongs, the student will see that the rules for the vowels were a sufficient guide to teach the pronunciation of the former.

A diphthong is the blending of two vowel sounds in one, as *bread*. *fear*; which sound *bred*, *fēre*, the e in *bread* sounding as ē in *let*, and the e in *fear*, as ē in the English word *shē*.

Wherever the vowels in one syllable are sounded, whether distinctly or obscurely, they are a diphthong. This is the system in the best Latin Grammars.

The following are, in truth, the Irish diphthongs:—eṡ=e in *bet*; as beṡṡ; ea with or without the accent, is a diphthong; with the accent, as ṡearṡṡ (*better*)=a in *ask*, being the fourth sound of a in English; without the accent, as ṡearṡ; here ea=a in *pan*; ea has a long sound before a silent consonant, as in deaṡ=dhaa. It might be set down thus, as in Latin, so in Irish, a vowel before two consonants is long. This being understood, the accent is not only unnecessary, but bad, as it misleads the student: for instance, he is apt to sound ṡearṡṡ, *favor*, because he is told this a=aw. An ignorance of this rule gave rise to the corrupt pronunciation of these words ceāṡṡ, head; ball, *spot*, &c., which are corruptly sounded *khown*, *boul*, instead of *kāān*, *bāāl*, (the fourth sound of a).



$\text{Eu}=\bar{a}$  in *ale*, as  $\text{fear}$  (*grass*) = *fare* :  $\text{meur}$  (*a finger*) = *mare*. This diphthong is always long :  $\text{io}$ , long ;  $\text{iu}$ , always long, as in  $\text{fíu}$  ; in this word,  $\text{iu}=\text{ew}$  in *pew*—and the word itself, just as *few* ;  $\text{ae}$ ,  $\text{ai}$ ,  $\text{ao}$ ,  $\text{au}$  ; as  $\text{mae}$ , *moon* ;  $\text{aíngil}$ , *angel* ;  $\text{maon}$ , *was* ; pronounced *angil* (*ng* like *ng* in *song*), *ray*, *rayn*, *aw*.

In each of these words, the letters  $\text{ae}$ ,  $\text{ai}$ ,  $\text{ao}$ ,  $\text{au}$ , which have each, naturally, as the word “*vowel*” or “*voice*” implies, a separate, distinct sound, have but one blended sound. It is true the sounds of  $\text{ae}$ ,  $\text{ao}$ ,  $\text{au}$ , are long, just as *a* in *ale*, *a* in *all* (*awl*), yet not bordering, in the slightest degree, on two distinct sounds—hence they are clearly diphthongs.

$\text{ia}$  is seldom a diphthong, as it generally sounds as *eea*,  $\text{fíac}$  (dibt) = *feagh* ;  $\text{míabac}$  (*swarthy*),  $\text{píabaz}$  (*lark*) = *reeavagh*, *reeavay* ;  $\text{ia}$  in  $\text{díabail}$  (*devil*) has a peculiar sound, being either *dhowl*, as in *Connaught*, or *dheul*, as in *Munster*.

$\text{Oí}$ , unaccented ( $\text{í}$ ), is a diphthong, as  $\text{oílean}$  (*island*) = *íllhawn* ;  $\text{toíl}$  (*will*) = *thíllh*,  $\text{uí}$ ,\* unaccented, is a diphthong, as in  $\text{Súim}$  (*respect*) = *sim*.

#### 10.—TRIPHTHONGS.†

There are five triphthongs,  $\text{eoí}$ ,  $\text{íai}$ ,  $\text{íui}$ ,  $\text{uái}$ ,  $\text{aoí}$ , (and  $\text{oeí}$  of the ancients) ;  $\text{aoí}$  is thought to be a modern one. These are sounded very nearly as the diphthongs, having only the additional sound of a short *i*, which they acquire in the declension of nouns.  $\text{eoí}$  = *eo* in *Keogh*, and *i* in *pit*, as  $\text{ceoíl}$  = *Kě-o-íl* ;  $\text{íai}$  = *ee*, and short *i*— $\text{Bííai}$ , (*Brian's*)  $\text{aoí}$  = *ee* ;  $\text{íui}$  long *u* and short *i* ;  $\text{uái}$  = *oo*, short *a* and short *i*, but it may be that one of the latter might be found long by locality. The above I give according to usage.

\* These mis-called triphthongs are mostly the result of the *case-form* of nouns, and follow the sounds of vowels and diphthongs, thus,  $\text{eoí}$ , in  $\text{ceoíl}$  (of music). In this word each vowel has its own natural short sound,  $\text{é}$ ,  $\text{ó}$ ,  $\text{í}$ , *Kě-ō-íl*. There is no real monstrosity in Irish as in English diphthongs ; thus, in English, *eau* in *beauty* = *u*, but in *beau* (a fine dressed man), *eau* = *ow* ; also, *ieu* in *lieu* (instead of) *ieu* = *u*, whilst *ieu* = *ev* in *lieutenant* = *levtenant*.

† The  $\text{í}$  in  $\text{íu}$ , though in some words, apparently silent, has, yet, a compressed sound.

## 11.—CONSONANTS.

The powers of the consonants, when not aspirated nor eclipsed (silent would be a better word), are the same as these in English, except *dh*, *nh*, *th*, *l*, which are pronounced as if *h* followed; thus, *dh* *dh*, *nh* *nh*, *th* *th* (*if*, *the*, *is*, or *are*)=*dhaw*, *nnhaw*, *thaw*; *r*, before or after *e*, *i*, (except *ir*), sounds as *sh*—*thus*, *ri*, *re*=*shee*, *shay*, *her*, *she*, *him*, *he*; *m*, *n*, *l*, are never eclipsed, but *m*, as occasion requires, is aspirated; *r* before *a*, *o*, *u*, is the same as in *sat*, *sot*; *sut* in Sutton. The general sound of an Irish *l* is liquid, the tongue placed softly between the teeth, as the letter *l* in *William* (*lhuym*), but it is=*l* in *bile*, between slender vowels, as *mle*, *bile*=*meel-e*, *beel-e*; in the end, or middle of words, it is=*l* in *real*, but *z*, *c*, are never soft, as in English; they sound invariably as heard in *got*, *cat*.\* In this respect they have the advantage of the English *g*, *c*, which are sometimes sounded as if written *dj*, *s*. *Nz* is said to present some difficulty of pronunciation, but there is none; they sound as *n* in *ni*=*nnhee*, the tongue being protruded, and pressed against the upper teeth, *naçrað a n-zañ doð altõñ*, *õ mo Slanuñzõõñ*=*roghad annhor*, *dod althoir*, *o mo hlawnheeoir*—(*I will go near* [*I will approach*] *Thy altar*, (*O my Saviour*). Some writers say that *nz* sounds *ng* in *long* or *longing*. Whoever speaks the language naturally, will support my view. *h* is only used as the sign of aspiration, or to prevent

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\* It is wrong to spell "Celt" "Kelt," though it sounds such. Every English word beginning or ending with "c," if borrowed from the Irish language, must be "c," not "k," though pronounced "k." It is a source of deep regret that parties who write, to instruct the public, don't learn, at least, a little of our venerable tongue, to enable them to guard against reprehensible errors.

the hiatus, just as the Greeks used the Digamma, which is still preserved, and properly, by Heyne in his Homer; it imparts a grace to the reading of that poet's verses; I have always made pupils use it. As in Greek, so in Irish, *n* is inserted to prevent the hiatus, le-*n* a c̃láirreac (*with his harp*), in which clause the *n* is simply euphonic. I am every day being confirmed in my opinion that the Pelasgic, Iranian, or Irish dialect, was the ground-work of Greek.

A dot over *μ μ*, as found in old MSS., is a sign that a stress is to be placed on them. The same stress is placed on them in some English words, for instance, *r* is sounded with a stress in *far*, but not in *fir*, a tree. As to the broad and slender and compressed sounds of Irish consonants, when the reader is informed, that, in that respect, they have nothing peculiar, he will require no further rules about them. To write more on them would be a waste of time. The only consonants (except in old MSS.) that are doubled at the end of words or syllables, are *n*, *l*, *μ*, unless in the middle of compound words. However, the reader will occasionally meet *ττ*, *cc* for *δ*, *ζ*, as Παττῆας ἐcc=Παδῆας euζ, "*Patrick died.*"

## 12.—ASPIRATIONS.

2*h*, *b*, when written with the dot, or followed by *h*, as *ḡh*, *ḃh*, or *ṁh*, *bh*=*w* before or after *a*, *o*, *u*, but=*v* before *e*, *i*, as *aḡh* *ṁaṅt*, *an wanth* (*the defect*), or *the want*; *aḡh* *ḃarḋ*=*an wardh*, *of the bard* (whence the patronymic *Ward*); *aḡh* *ṁi*=*an vee*, *the month*; *aḡh* *ḃiḡh*=*an vinn*, *the promontory*, or *the pitch of the voice*, *the melody*. In Munster, *ṁh*, *ḃ*=*v* always, and in all positions; *l̇aḡh*, or *l̇aṁh*=*llhawv*, in Connaught, but *llhawiv*, in Munster. In England so different are the dialects of the spoken language, that, some persons

cannot understand each other. Not so in Ireland, its *Irish-speaking* population, in each province, is perfectly intelligible to each other.

The cause of the aspirations, or artificial sounds of *m*, *b*, is the convenient use of the organs of speech, and such is also the cause of the rule “broad to broad—slender to slender.” The judicious intoning of letters (which are speaking notes) requires that a broad sound succeeds a broad one, and a slender comes generally after a slender; this is very plain. The musical ear will, at once, understand and appreciate the rule.

A consonant is not eclipsed or aspirated when it is the first letter of a clause, unless in the vocative case, and then it is not, strictly speaking, the first letter, as *a* is understood. *Slaz ruylleac í* (= *sloth sillagh ee*), *rod willow she, it is a willow rod*; *r* is never aspirated before *b*, *c*, *d*, *z*, *m*, *p*, *t*, only before *p*, *l*, *e*, *í*, *a*, *o*, *u*. The same cause makes *c*, when written *ç* or *ch*, to sound as *gh* in German, or as *gh* in *lough*, the pronunciation being guttural as the Greek *χ*, which, to get its proper sound, must have the guttural German sound *gh*; slender *ç*=*chinchee*. To produce the former sound the tongue strikes the roof of the palate with a rough breathing from the throat, whereas, for the latter, the tongue goes softly forward to the lower teeth with a gentle breathing.

*Ð*, *z*, when dotted, or written with *h*, and when they are essential letters of any word, have the sound of *gh* (guttural) before *a*, *o*, *u*, in the beginning of words, but=*y* before *e*, *í*; they are silent at the end of words, *bíod*=*beeugh*, vernacularly in Connaught. *Ð*, *z*, are occasionally euphonic in the middle of words, in which place they have no sound, not even of *í*, as some would assert. They only influence the sounds of the vowels with which they coalesce—as *aẏaíð*=



*eyee*.  $\Phi$ ,  $\zeta$ , between unaccented vowels, have the invariable sound *eye*, except  $eala\delta an = ollheenn$  in Connaught, also  $clo\zeta\delta eam$  (*a sword*) = *Klhövé* or *Klhive*,  $clo\zeta\delta eam$  (*a sword*) sounds in Mayo *klöva* or *klivva*, in which word  $\delta = v$  and  $am$  silent;  $A\delta am$ , *Adam* = *awv*; but it must be remarked that  $A\delta am$  is compounded of  $a\delta$  and  $am$ . This being so, the reader is reminded of a former rule, which says that  $a\delta$  (with the dot or *h*) = *aw* (without exception), in monosyllables; and compound words are subjects of the same rule as simples;  $am$  final = *oo*, generally, but sometimes = *ä*; as, therefore,  $am = oo$ ,  $A\delta am$  may be pronounced *awoo*; and as *m*, *b*, are played on the lips with only a shade of difference, hence  $A\delta am = awv$  or *awiv*. — See rules for eclipses and aspirations in Syntax. Experience may point out a few other exceptions;  $\zeta$  is sometimes sounded (as well as I can remember) *gh*, at the end of words and syllables, in parts of Connaught, as in  $la\zeta a\delta = llhaghoo = melting$ ;  $\dot{r}$  or  $\dot{r}h$  always silent, and never aspirated (and seldom to be seen at all) at the end of a word.  $\dot{p}$  or  $\dot{p}h = f$ ; in this respect it resembles  $\phi$  in Greek;  $\dot{r}$ ,  $\dot{c} = h$ ;  $\dot{r}$  never aspirated at the end of a word;  $\dot{c}$  at the end of words has something of a grave sound,  $b\dot{r}a\dot{c} = betraying$ ; in this word the sound of  $\dot{c}$  resembles that of slender  $\dot{c}$ .\*

Compound words follow the rules of the simples; thus,  $\mu o\dot{r}m - \mu a\delta = riv - raw$  (*hasty saying*), or, *saying before the time*. The mode of pronouncing  $a\delta$ ,  $e\delta$ , was given already.

THE CLASSIFICATION OF CONSONANTS into labial dentals, palatals, is not requisite in a work of this character, as it is presumed that the readers know them already. I cannot, at the same time, omit drawing attention to the fact, that *m*, *b*, *p*, *f*, are sounded successively by the lips; thus, *m*, by the simple closing

\* In the declension of nouns, *r* is generally eclipsed where other consonants are aspirated.

of the lips; b, by dropping the upper lip a little in from the front, and with a trifling pressure; p, by drawing in the upper lip a little more, and giving a stronger pressure; and f is sounded by placing the upper teeth on the lower lip; hence it is that m, being nearer to the vowel sound, eclipses b, b, being next nearer to a vowel sound, eclipses p, and p, again, having more of the vocal sound than f, deadens or does away with the sound of f. How observant of musical sounds were the framers of the Irish language. This fact in itself attests their refined taste, and their love of whatever was graceful.

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## ETYMOLOGY

Is a treatise on the several classes of words, or parts of speech. There are nine classes, viz., Article, Substantive, or Noun, Adnoun, or Adjective, Pronoun, Verb, Adverb,\* Conjunction, Preposition, and Interjection.

### 13.—ARTICLE.

There is only one article, *an*, or *a*, *the*, which is both masculine and feminine, but *na* is the genitive feminine, and is the plural of both genders in all cases—as *an clo*, *the bell*; *an cluar* *the ear*; *clo*, *a bell*, *cluar*, *an ear*; here the nouns *clo*, *cluar*, are turned into English, with the indefinite article *a*. It is so in Latin, *campana*, *a bell*, *auris*, *an ear*. From this it is evident that in this

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\* Strictly speaking, there is no adverb in Irish the same as in other languages; for, what is called the adverb is only a preposition with an adjective, as, *go rocaim*, *go h-éarza*, *slowly*, *quickly*, or, *le rocaimeacht*, *le h-earzaacht*, the English of which is as before. The true translation of the words is *with easy*, *with quick*—*with easiness*, *with quickness*. It is so in French—*avec facile*, *avec rapide*; or, *avec facilite*, *avec rapidite*; also, in Latin—*cum tarditate*, *cum velocitate*—*slowly*, *quickly*, or, *with slowness*, *with quickness*. I write these words to show that the same thing obtains in other languages, but not to the same extent, the Irish having no adverb such as in them.

respect there is nothing peculiar in Irish. The same may be said of Greek, *χρόταλον* *a bell*, *οὖς*, *an ear*, as also of Hindoostanee. This is the place to guard the student against a great barbarism that has crept into the printing of the language. Because the manuscripts may have had two words joined (as is the case with persons who write *I promise, the man of God*, without raising the pen), writers, for want of thought, printed the article *an*, and prepositions, incorporated with the nouns. This must be carefully avoided, there being no precedent for it in any language, except in Italian, and this rarely, where we meet *colla* for *con la*, &c.

*An* before a vowel, *a* before a consonant is sometimes used the same as in English. This is an improvement. All letters that can safely be removed should be left out of every orthography; but the student must follow pure old authors on this point; *a duine* is not as good as *an duine*, though intelligible.

The article is indeclinable except that it makes *na* for the genitive before a noun of the feminine gender, as well as before all plural nouns of both genders. The dative case is a conventional name for nouns, before which *do* is placed, as *do 'h m-bapd=ddhoun-mawrd, to the poet*. A manifest corruption has been continued by some writers. They have used *do* to express *to* and *of*, whereas *do Séamair=dhō haymus, to James*; *de Séamair=the or dhe haymush, of or from James*; *do 'h m-baile=dhunn mollhe, to the town*. *De 'h m-baile=dhenn, or then* (just as the English word *then*), *of the town*. I find in the Dirge (stanza 101), "*Deirlead do 'h diogruir, remnant of the good old stock*," the word *do* is clearly a corruption, as it signifies *to*, whereas the idea to be conveyed is *of*. However, this error is easily accounted for. In such places the preposition is seldom used unless the idea *from* or *off*

is intended to be conveyed. The student will, therefore, be sure to write *de 'h*, not *do 'h* when *of the, from the, from off the*, is the meaning.

The vocative case (or case of address) has no article, but the initial consonant of that case in both genders is invariably aspirated, as *a bačtáih*, *O poor person*, *a bočtána*, *O poor persons*.

In some instances the article is omitted, “*muirteir uí Donnai*ll, &c., *the people of O'Donnell*,” in which *an*, *the*, is suppressed, and to insert it would be corrupt. It is so in Latin, *milites Scipionis*, *the soldiers of Scipio*, in which there is no article, but, using the Saxon genitive case, we have the true form, *O'Donnell's people*, *Scipio's soldiers*. *Fíanna Éireann*, *the militia of Eire*, is the common expression, but *na Fíanna Éireann*, *the militia of Eire*, or *Eire's militia*, the emphatic form. Latin—*Hiberni milites*. In this form there is no article, nor would pure Latin admit of it. *Iólos stratiótai*, *the soldiers or militia of Eire*, or *Eire's soldiery*. If I would use the article *hi*, its English version would be *these*, not *the*. In this respect there is a perfect identity in these languages.

*J* is often found in authors instead of *an*, *the*, or is sometimes *a*. So O'Halloran, in regard to *í* or *ih*, says it is a sweeter form before *í*. *J*, *the*, is of frequent use; so would *a* be an improvement.

The rules for aspirations and eclipses, incidental to nouns by reason of the article, as well as these belonging to verbs, will be given in their proper place in Syntax. Let me here write, that the initial consonant of the first word of a sentence—if the word be a noun or an adjective—is never aspirated or eclipsed, unless the vocative case, which is always aspirated, as stated already; also the initial letter of the imperfect, perfect, and conditional tense, in the active voice, and the



conditional passive. From this standard there will be found some variations in old manuscripts and old printing. However, in so short a Grammar, I can give but general rules. A little practice will do the rest for a student.

N.B.—All plural cases (the vocative excepted) of nouns, beginning with a vowel, require *h* prefixed, but the genitive plural, instead of *h*, takes *η*.

#### 14.—GENDER.\*

Gender is a name used to mark the sexes.†

The Irish genders are two, masculine and feminine, as *féar*, *man*; *bean*, *woman*; such is the case in French.

#### 15.—DECLENSIONS OF NOUNS.

Declension of a noun is its variation. For convenience, I will say, that there are five declensions, or modes of varying a noun. Be they more or less,

\* In Irish all nouns whether animate or inanimate are either masculine or feminine, there being no name to mark inanimate things, as there is in Greek and Latin. In these languages things without life are marked with a masculine or feminine article, as "*liber*" a *book*, "*tuba*," a *trumpet*, "*Ille est liber*;" *he is a book*; "*illa est tuba*," *she is a trumpet*: and what is still stranger, the neuter sign is used in reference to several nouns of both genders in Greek and Latin. One thing worthy of remark by the students of Irish is, that the Latin for "a boy," is "*puer*" without any article, just as in Irish. In Latin and Greek there are three articles: viz. masculine, feminine, and neuter. In Irish there is only one article, "*η*" is the genitive form, and *η* is the form for all cases and both genders in the plural: *an* or *η* the article must be carefully distinguished from *an* or *η*, the preposition. The article sounds "*an*," the preposition sounds "*on*."

† *How to know the gender of Irish nouns.*—When a noun or pronoun is followed, (though not immediately) by *í* or *í* it is feminine, but when followed by *é* or *e*, it is masculine. Whenever *η* (*of the*) precedes a singular number, the student may be sure that the noun is feminine. It is an infallible rule for ascertaining the gender at sight, a thing that cannot be said of any other language. To distinguish the gender of nouns in French, Greek and Latin, requires much industry and research on the part of the student.

I have not space to expend on such a controversy. The termination of the genitive case determines, to a great extent, the declension of a noun, but the gender has its influence. Those, who hold, that there are only two declensions, say, that the gender determines the declension; this makes all masculine nouns belong to the first declension, and all feminines belong to the second declension.

### 16.—FIRST DECLENSION.

This declension forms the genitive by attenuation—that is, by inserting *ɿ* before the final consonant, or consonants, and all the nouns belonging to it are masculine; the vocative singular is like the genitive, but the initial consonant, if aspirable, is aspirated; just as in Latin: its nominative plural is the same form as the genitive singular, but the genitive plural, in Irish, is the same as the nominative singular. The dative plural of this declension is formed by adding *ɿb* (generally sounded *iv*) to the genitive plural, as *boctáɿɿb* \* pronounced *baghthawniv*. The vocative plural is, mostly, formed by adding *a* to the genitive plural.

*Dalláɿ*=*dhollawn*, a blind man, masculine gender.†

\* When a broad and slender vowel precede an aspirated consonant, the slender one influences the consonant, and *ɿb* always sounds *iv*, *a* being silent. In this place *ɿ* is indeed a diphthong, as two letters which, under other circumstances, would have two sounds, have here only one sound—that of short *ɿ*; but in *Dalláɿ*, of a blind person, in which *ɿ*=*aw-ĩ*. Here *ɿ*, as having two independent sounds, ought not to be called a diphthong. By laying down explicit rules on these things, the seeming difficulties (and they are only seeming) will disappear.

† I have heard good Irish preachers in Connaught use *a fēartɿb*, *O men*, as the address; instead of *a fērt*. Something of the same kind occurs in Greek.

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Nom. Dallan	Dallan	N. an Dallan	na Dallan
Gen. Dallan	Dallan	G. an Dallan	na n-Dallan
Dat. Dallan	Dallanab	D. do 'n n-Dallan	do na Dallanab
Acc. Dallan	Dallan	A. an Dallan	na Dallan
Voc. Dallan	a Dallana	V. a Dallan	a Dallana
Abl. Dallan	Dallanab*	A. ó n n-Dallan	ó na Dallanab†

It might be truly said that this declension has only two cases in the singular number, whereas the nominative, dative, accusative, and ablative are alike, and that the plural has but four cases, the nominative and accusative being alike, and the dative and ablative. Nouns of this declension, ending in *ac* have *ai* = *ee* in the genitive singular, and the nominative plural is *ai* = *ee* = *ée* *ora* = *ugha*, as *marcaí*; genitive—*marcaí*; plural—*marcaí*, or *marcaí*, its dative plural ends *ib* = *iv*, not *ai*.

Please keep in view the rule I laid down when writing of vowels, viz., that single final vowels in monosyllables, being almost invariably long, are not to be accented.

N.B.—The dative and ablative singular, and genitive plural are the only cases subject to the mortification or deadening of letters; but in nouns whose first letter is *r*, when followed by *l*, *n*, *r*, or a vowel, the nominative, dative, accusative, and ablative singular (but not the genitive-plural) are subject to the rule, always provided the article goes before the noun, not otherwise

\* O na Dallanab, *from the blind*; le na Dallanab, *with the blind*; that is, *by means of the blind*; leir na Dallanab, *with the blind*; that is, *attended by the blind*. “Do éoz an cáineaoil an cátaí o na h-irihuacab le na ias-rathab marlle leir (or, iir) fearab de 'n tíne ríne”—*The general took the city from the Indians with (that is, by the agency of) the Saxons, together with men of the country itself.*” Here the reader will have observed that *o*, *from*; *le*, *with* (denoting agency, or the manner), *leir*, *with* (accompaniment), are signs of the ablative case. *le* also implies the instrument, thus, do iuríe le n a rompla, *she taught him by her example*. Here the *n* being only euphonic to prevent the hiatus of *e*, *a* ought not to be joined, unless with a hyphen, nor prefixed to *a*, as, if it were, the student would suppose it was an article.

† *l rompla*, *her example*; *a rompla*, *his example*; *a rompla*, *their example*. The *r* is not mortified in the genitive plural as other letters are; the only difference between the *a rompla*, *her example*, and the plural form is that *a*, *her*, sounds very short, whilst *a* plural is long.

By observing the word declined above, it will be seen that the gen. and vocat. singular only of this declension are aspirated, but when the article is prefixed, the dative and ablative singular, and the genitive plural have the initial or first consonant deadened or eclipsed. This is the invariable rule, except as regards *ṛ*, which is eclipsed—not aspirated in the genitive singular, as *ḁ ṛ-léiḃe* (*of the mountain*)=*a thlayv-ě*. Though feminine nouns do not belong to this declension, it may not be out of place to say here, lest I might again forget it, that *ṛ* suffers neither aspiration nor eclipse in feminine nouns, as *ḡḁ ṛ-láite* (*of the rod*)=*na slóth-ě*, *ṛ* is the only eclipsable letter that is not eclipsed in the genitive plural, as *ḡḁ ṛ-léiḃte*, not *ḡḁ ṛ-léiḃte*; neither is it eclipsed in the singular cases, unless when followed by the *l*, *n*, or *ṃ*, or by a vowel; thus, *ḁḡ ṛ-ṛṃuṇḁḡ*, (*of a rivulet*)=*an thruffawn*; *ḁḡ ṛ-ṛḡḡḁḁ* (*of the visage*)=*an thnuhooă*; *ḁḡ ṛ-láḃṛḡḁ* (*of the chain.*)=*an thlowrră*. As in every language, so in ours, there are a few exceptions from these general rules, but it is better not to burthen the memory of the student with them at first, as experience will point them out.

**Ṭ.** Some authors think that this letter requires no eclipse, but that is a radical mistake, as, for euphony sake, it must be deadened by *ḁ*, where such can be done, as in the dative and ablative singular and genitive plural, also, after the possessive pronouns. These authors urge that *ṭlṭlḁṛḡḁ* being the name of the Lord, ought to suffer no change. This is nonsense, for it is applied to any lord, and it is varied in Greek and Latin.

## 17.—THE SECOND DECLENSION\*

Comprises, almost, all the feminine nouns of the language; and, rarely (if at all), a masculine noun. The genitive singular is generally formed by adding *e* to the nominative (in old manuscripts, *y*, or *y*u sometimes). It has only two cases in the singular, as *cúyr*, genitive, *cúyre*; *péyrt*, genitive, *péyrt-e*; when *an* is prefixed, the initial consonant is aspirated, as *an péyrt* (*theworm*)=*an fayssth*. In some words, *y* (being often=*ee*) is set before the final consonants, so that in such case there is a double attenuation; thus, *an céapc*, genitive *na ceypce*,† *of the hen*; but, *an cáyl-leac*, genitive *na cáyllize*, dative *cáylliz* (= *ee* always); plural nominative *na cáylleacayb*, genitive *na z-cáylleac*, dative, *do na cáylleacayb*, ablative *o na cáylleacayb*. Remember that the rule\* is—there are only two cases in the singular, and three in the plural. There are a few exceptions. Nearly all nouns in *o5* are diminutives and feminine, and are of this declension—“*Usus te plura docebit*”—“practice will teach the rest.”

## 18.—THE THIRD DECLENSION

Has a broad increase (generally *a*) in the genitive, as *τpear*; genitive, *τpearα*, and comprises nouns of both genders. To it belong all abstract nouns in *act*, which are always feminine, and derivative abstract nouns in *ear*, which are invariably masculine. These classes of words have no plural number; the same may be said of them in all languages. This declension comprises also many names

\* As “case” is only the state of a noun, the second declension has but two cases in the singular, and three in the plural, though, for the sake of system, six are given.

† *ě* short at the end of words of more than one syllable and is never silent.



of men—too numerous to be mentioned—as *Ḃhupcáδ*, &c., the genitive of which is formed by adding *á*, as *Ḃloδ*, genitive *áoδá*=*ee-ă* (*Hugh*); and most nouns ending in *uēt*, *áēt*, *ul*, *ur*, *uēt*, *oēt*, verbal nouns in *ar*, *amair*, *áēt*; *io*, *l*, *áδ*, *eaδ*, *uǵáδ* ('*oo-oo*); nouns in *óir*, *éóir*, *ir*.<sup>\*</sup> Though all the cases, given in the first declension, may be applied, yet it has but two changes in the singular, viz., the nominative and genitive, as *τρεαρ*, genitive *τρεαρá*; and three in the plural, viz., nominative *τρεαρá*, same as genitive singular; genitive *τρεαρ*; dative *τρεαρáib*. Remember the genitive plural always suffers eclipse, except the genitive of such nouns as begin with *r*, which is never eclipsed; *r* is never aspirated in the middle nor end of any word. As it is not aspirated before *b*, *c*, *d*, *g*, *m*, *p*, *t*, so it is not deadened before the same letters. As the nominative plural is the same form as the genitive singular, it follows that that case ends in *á* or *é* short—"broad to broad, and slender to slender"—and the dative and ablative plural, *áib*, or *ib*.

<sup>\*</sup> The student might be inclined to say, that to arrange so many classes of nouns under one declension is useless, but he has to recollect that it is the genitive case which determines the declension. This is exactly so in Latin, and though learned and regular may be the structure of Latin, yet greater variations are found in its third declension than in the Irish. Thus, *rex*, genitive *regis* (in which *x* is exchanged for *g*, "*is*" being the characteristic of the declension), *lex*, genitive *legis*; *Thrax*, genitive *Thracis*, *c* is substituted for *x*; *opus*, *opuntis*, a city; *ös*, *össis*; *ös*, *öris*; *lac*, *lactis*; *salus*, *salutis*, *pecus*, *pecoris*, *pecudis*; *lepus*, *leporis*; *thus*, *thuris*; *bos*, *bovis*, *impos*, *impolis*; *arbor*, *asboris*; *Dido*, genitive *Didionis*, or *Didus*; *Troas*, *Troados*, or *Troadis caput*, *capitis*; *Amarillis*, genitive *Amarillidis*, or *Amarillido*; *miles*, *militis*; *teres*, *terētis*, in *miles* the genitive ends *itis*; whereas, *teres*, has genitive *ētis*; yet, *hæres* makes *hærēdis*, and many others. The quantity of time of this case belongs, of course, to prosody, in every language. The variations of the Latin third declension are given to let the student of Irish understand that the third declension of our language is much easier than that of Latin. In Latin, it is enough to know that the genitive ends in *is*, and in Irish in *á*.



## 19.—THE FOURTH DECLENSION

Has nouns of either gender, ending in vowels. Its characteristic is, that all the cases of the singular are alike. The nominative plural is generally formed by adding *ise* or *aíse* (= *ēē-ě* short) to the nominative singular. The old authors have *ada*, *eda* = *ō-ǎ*.

*Faíca*, a beetle, or mallet, masculine gender—

SINGULAR.	PLURAL.
Nom. <i>aí faíca</i>	<i>na faícaíse, or faícaða</i>
Gen. <i>aí faíca</i>	<i>na b-faícað</i>
Dat. <i>do 'h b-faíca</i>	<i>do na faícaáíseib, or faícaíseib</i>
Acc. <i>aí faíca</i>	<i>na faícaíse, or faícaða</i>
Voc. <i>a faíca</i>	<i>a faícaíse, or faícaða</i>
Abl. <i>ó, 'h b-faíca</i>	<i>ó na faícaíseib, or faícaíseib</i>

The student will have observed *faíca* is the same in all the cases in the singular, and, therefore, it may be said that all nouns in the singular number of the fourth declension are indeclinable. The nominative, accusative, and vocative plural are alike, as indeed they are in all declensions, as well as the dative and ablative of the same number; *aíse* = *ēē-ě*, *e* being short; *ada* = *oo-ǎ*, *a* being short, as *a* in *hat*. All personal nouns in *ise*, *aíse* are of this declension, and make, the latter the nominative plural in *ada*, or *ise*, the former by inserting *é* before *e* final, as *faícaíse* = *folcurré*; plural *faícaíseé*, *te* = *hě*. Nouns of this declension in *aoí* (= *ēē*) take *é* to make the noun plural, as singular *daí* (a lock of hair) = *dhlēē*; plural *daíse*. Some nouns take *c* for the plural, as *baíte*, in Connaught; *baíteacáíse* = *bolthughēē*, but *l* is liquid as the *l* in *liam* of *William* (*Uhyum*); *duíse* makes *daíse*, *daíseib* or *aíse* = *iv*; *aíse*, plural *aíseáíse*, *aíseáíseib*. I am satisfied that time will improve and simplify the spelling of such words, as it has done in Latin, French, Greek, English; and that *baíte*, *aéha*, *aéhaíse*, will be the spelling. Whenever the omission of vowels or consonants will not injure melody or radicality, it would be a more elegant way to omit them.

On these matters, my rules and remarks must, of necessity, be short, but they will be sufficient; my great aim is to simplify.

## 20.—THE FIFTH DECLENSION

Contains nouns of both genders; the genitive singular is formed by adding *in* or *eanin* to the noun,

and the dative by the addition of *ínn*. Nominative, accusative, and vocative singular, *teópa* (*a boundary*) genitive *teópeann*, dative *teopaínn*. The nominative, accusative, and vocative plural are formed by inserting *n* before *a* in the nominative singular, thus *teópana*, nominative plural, form *teopa*, nominative singular; the dative and ablative plural, by adding *ib* to the nominative plural. The exceptions to this rule appear to me to be the result of ignorant writers or copyists. To this rule belongs *Éíne*, *Alba*, *Ára*; genitive, *Éíneann*, *Albainn*, *Árainn*, &c.

Nominative *Da*, genitive *De*, plural *Dee*, or *Deice*, genitive *Da*, dative *Déib*, or *Deicib*. Nominative *la*, genitive *lae*, or *laoi*, dative *lá*, or *lo*, plural *laet*, or *laice*, *laetaib*, or *laicib*; *cho*; *ó*, or *ua* (*an offspring*), *za*, *mí*, *caopa*, *bhu*, *bean*, *cio*, *cpe*, *ceo* are irregular.

## 21.—ADJECTIVES

Are declined after the rules of nouns, with a small shade of difference. Authors are not agreed as to the number of declensions. I will set them down as four. The student, who will attend to the rules, which regulate nouns, will have no difficulty in declining adjectives.

## 22.—THE FIRST DECLENSION.

Of this class are all nouns ending in consonants, with *a*, *o*, or *u* before them; as *boct*.

There is this difference between the declension of nouns, and that of adjectives:—the former has the nominative plural, as the genitive singular, whereas the latter takes *a* for the ending of the nominative plural, thus in the noun *boctan*, genitive *boctain*, nominative plural *boctain*; but the genitive singular of *caol* is *caola*. Strangers to our language find it hard to sound this and similar words; but strangers to the English tongue find it much more so to sound *gh*, and *ug*; *laugh* (*läff*); *lough* (*logh*, or *lök*); *tough*

(*tűff*); *trough* (*trō*, or, *trűff*); *ghost* (*gōst*); *gherkin* (*djerkin*); *through* (*threw*). Instances of such difficult pronunciation might be multiplied; see third and fourth page of my *Essay on Ireland* (1856.) *hang*, prefix *c*, add *e*, and we have *change*. There has not yet been, and will not be fixed, a standard for English orthography.

Now, as regards *caol*, the sound of the reader's ear will guide him, but a good key is *qu'il* in French; whoever can pronounce the latter will the former, the sound being exactly identical.

The dative and ablative plural of adjectives do not take the same endings as the nouns they qualify, but are always the same as the nominative and accusative plural, thus; *rúnlh̄ zor̄ma*, *to blue eyes*.

Some few adjectives are placed before the nouns, as *rean bean*, *old woman*; *droc duine*, *bad person*; *droc n̄j*, *bad thing*; *mh̄n*, or *mh̄on*; as *mh̄on cloc*, *a pebble*; *z̄ear*, as *z̄ear focaíl*, *sharp word*; *r̄jár*, as *r̄jár uir̄z̄e*, *pure or spring water*.

### 23.—THE SECOND DECLENSION

Has all adjectives, ending with a consonant, with a slender vowel before it; as *z̄l̄c*, which is the same in all the cases of the number singular; but it takes *e* for the nominative plural, as it does for the genitive singular in the feminine gender.

*M̄hl̄r* makes *mh̄lre*; *aoib̄n̄n̄*, or *aoib̄n̄n̄* makes *aoib̄n̄ne*, *delightful*, hence—"heaven"), *alūn̄n̄*, *alūn̄ne*, *al̄ne*. *al̄le*.

### 24.—THE THIRD DECLENSION

Comprises all adjectives in *al̄maíl*, as *flaí̄taí̄maíl*=*flōhooíl*, it takes *a* final for the genitive singular, and nominative plural, and drops, by syncope, *al̄*, before the final consonant.

The Rev. Ulic Bourke in his well arranged and useful grammar, published in Dublin, 1856, writes that *al̄maíl*, or *al̄maíl* is the same as *raí̄maíl* (Latin, "*similis*", *like*); he adds that *al̄maíl* is often contracted into *al̄*; thus, *uāc̄-al̄maíl* into *uāc̄al̄*, *lordly* or *like a lord*; *mac a raí̄maíl*, *son like father*, or *cat after kind*, *qualis pater talis filius*.

### 25.—THE FOURTH DECLENSION.

To this declension belong all adjectives, ending with a vowel; they are invariable, being alike in all cases, in both numbers, as *rona*. They are heteroclites.

## 26.—COMPARISON OF ADJECTIVES.

There are three degrees of comparison in Irish, positive, comparative, and superlative.

There are, strictly speaking, only two degrees of comparison in any language, viz., the comparative and superlative, though there are a thousand objects of the same species, superior or inferior, in each species. Let me suppose that on this globe there are one thousand mountains, the highest being Chimalaree, 29,015 feet, and the lowest 3,000; of course each is a degree lower or higher than the other; in this sense there are as many degrees as there are objects. Grammarians, however, have conveniently limited the number to three. The positive state of the adjective cannot be properly called a degree of comparison, no more than the landing can be called a step in a flight of stairs, yet the term has been used conventionally to suit learners, though they be adults, as they are young in knowledge.

The comparative degree is generally formed by prefixing *níor* to the feminine gender of adjectives; positive, *gearr* (*ea*=*a* in *ask*, as if *a-ask*), *short*, *níor gearr*, *shorter*, *nír gearr*, *shortest*, *gearr dall*, *a blind man*, *gearr níor doille*, *gearr nír doille*, *the blindest man*; but the comparison of participial adjectives is made simply by *níor* and *ní*; thus, *daclaíċe* (= *ddhaēē-e*) *colored*, *níor daclaíċe*, *more colored*, *ní daclaíċe*, *most colored*.

All adjectives in *aċ* have the feminine *aíċe*=*ēē-e*.

There is a seeming defect as regards the mode of comparing Irish adjectives as there is in French. In the latter the comparison is made by prefixing *plus* for the comparative, and *le plus* for the superlative; *tard*, *plus tard*, *le plus tard*, "slow," "slower," "slowest. *Níor* (in this word the *í* needs no accent ['] as *io* is naturally long=*ee*) is equivalent to *níō* "a thing," and *ní*, "it is." For example, *tá gearr níor laíċe ná bean*, or *ní laíċe gearr ná bean*, "a man is stronger than a woman;" the former is the emphatic form of expression, the latter the ordinary. Let us analyze the words; *gearr*, "a man, *ní*, "is," or "it is" (being idiomatic), *níō*, "a thing," *laíċe*, "stronger," *ná*, "than," *bean*, "a woman." I am almost convinced that affixing *a* or *e* to the feminine of adjectives is the general mode of comparing in Irish. Let us see a little farther, *ní féile túra ná mīre* "it is more generous you than I," (this idiomatic form is also in French, thus, *c'est lui, c'est nous*, "it is he," "it is we"), that is, "you are more gene-



rous than I am." If I am right in my view, there is really only one degree of comparison and the positive state. Then the comparison is made thus, if I would compare ten men or any number—"John is stronger than James, James than Michael, Michael than Peter," and so on. Nor virtually, is there any other way in any language to compare a great number of objects of the same kind. A large tree, a larger tree, a larger, a larger, and so on, until we come to the largest, which may be the thousandth, and to it the term larger is justly applied, relatively to the tree before it. A convincing proof that *hior* is only a usual, but not an essential prefix of the comparative appears thus—*maic*, "good," *feairi*, "better," *ir feairi*, "best." We often hear *ca ré hior feairi*, "he is better." The true version is, *ré*, "he," *ca*, "is," *hio*, "a thing" (a understood), that is, *feairi*, "better;" *feairi* is the comparative degree: if, therefore, *hior* be the sign of comparison, there will be a double comparison, which is corrupt, and does not exist in any language. An author has written in page 118 of his learned grammar (a work I did not read until I was doing the manuscript of this work, nor indeed any Irish grammar, as I preferred the experience I derived from teaching the authors, and from conversation, to any grammar), and has laid down, that no sentence, in which the comparative is required can be perfect without having *ionn* after the adjective. This I can say, there is no form in Connaught now-a-days, nor would it be graceful either in sound or writing. The fact that terms are found in old works does not establish their beauty; I am sure that if a man would say *ir mhlre mhl ionn im*, "honey is sweeter than butter," he would be laughed at by learned Irishmen, in Connaught and Munster. In regard to indeclinable adjectives in *a*, as *ionn*, "lucky," if my memory serve me rightly, they take *ioe* for the comparative, thus, *ionnioe* = *sunēē-e*, "luckier," *ainioe* = *ee*, in all such places, *ir ionnioe Mhurchad nā Seadán*, "it is luckier Morgan than John," or "Morgan is luckier than John."

A writer says that *de*, affixed to certain adjectives is a preposition, not a form of comparison; it is true it is what is called the relative comparison, but it is also an augmentative; he adds that *de* is equal to *de é*, "of it," and he gives us an instance, *faibde*, "the longer of," now *faibde* is itself the comparative form; to support, therefore, his analysis he should have printed *faibdebe*, as *de* was already in the word: he further says, that *ir feiribde éu ríu*, "thou art the better of that," can be thus analysed, *ir feiríu tu de ríu*, "*es melius*" (should be "*melior*") *de eo*. Let me tell the writer that not an instance of such corrupt Latin can be found in all the authors; *de* is never used by Latin writers, not even by poetic license, to denote the cause, manner, or instrument; in other words, *de* never expresses "by." In Irish *de* may be rendered "by" in some passages *de lo*, "by day," but in that place it is the same as "during." Again, *ir feiribde é ríu*, is as ordinary a phrase as the former. The

author's analysis must then be *de e*, *de í*, thus, *í fear níl de rí*, "*est melior de eo*."\* In the next place, admitting the analysis to be accurate (which it is not), *rí*, not *de*, is the Irish of his *eo*, "that." This remark is made not for the purpose of fault-finding, but to guard others against such an error. To write the grammar a man must have spoken the language in infancy, have, at that age, attended to it, and he must be a sound linguist. The digester of a school grammar must be a teacher.

There can be no doubt that *de* is the mark of the comparative in some adjectives, as *tríom*, "heavy," *tríomhe*, or *trúimhe* "heavier," is the usual comparative, yet *tríomhede*, or *trúimhede* is used.

Níl tríomhede lóid lóid,  
Níl tríomhede ead rídan,  
Níl tríomhede caoia h-olann,  
Níl tríomhede colann cial.

This stanza runs thus, verbatim,

Not heavier a lake a duck,  
Not heavier a steed a bridle,  
Not heavier a sheep a fleece,  
Not heavier a body reason.

In other language—

A lake is not heavier of the duck,  
A steed is not heavier of a bridle,  
A sheep is not heavier of a fleece,  
A body is not heavier of reason.

The bit is no burden to the prancing steed,  
Nor is the fleece to the woolly breed,  
The lakes, with ease, do bear the swimming kind,  
Nor doth right reason aggravate the mind.

I have written *tríomhe*, not *trúimhe*, in the above lines, thinking it worse than nonsense to crowd vowels together, when neither melody nor rule requires them, *níl tríomhede é a leac ro*, "you are nothing the heavier, this flag;" here "of" is understood, as it was before "a duck," "a bridle," "a fleece," "reason" in the quatrain.

*Níl tríomhede Cozán beannaict an t-íosaic*, "John is not the heavier of the priest's blessing," which, in conventional language among the peasantry, means, "John is the better of the priest's blessing." In this sentence, *beannaict* is the object of the adjective, as *gravis armis*, "encumbered with his arms," in Horace. In Irish as in Latin, adjectives govern cases; it is so in English—"a wall three feet high," here "high," an adjective of dimension, governs the objective "three feet;" though some think that "three feet" is governed by "by," which is understood.

*fear tríom*, "a heavy man," *fear tríomhede*, or *trúimhe*, "a

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\* "He or she is the better of that."



heavier man," *féar i r t r m b e*, "a heaviest man." This is clearly the true mode of comparison, and at the same time I am of opinion from my early knowledge of our language, the positive, repeated was the superlative form; I was taught to say *t r o m t r o m*, to express "most grievously," when repeating the Confiteor. That was the form in eastern nations, and is to this day; *booth, booth kali admi*, "the best man," is the superlative in Hindoostanee language. It was the primitive mode in all countries. If I have failed in clearing up this point, I feel that, at least, I have done something to assist those who will follow.

The initial consonant (if aspirable), of the second part of a compound adjective is aspirated: Dr. O'Donovan makes *féar i n a i t* (placing a hyphen) a compound word; that can be no more done than *vir bonus*. Having found them, perhaps, joined in manuscript made him do so. It is not, indeed, proper to join *r á r*, *u r*, *a n*, *f á n*, *n o*, *n í*, &c., to adjectives; these are called intensive or augmentative particles, as the word "very," but *d ó*, *n e m*, *c ó*, *c o m*, are joined, as, *c ó - t á b a r t á c*, written *'c o b a r t á c*, "relieving," *n e m - c i n n t e*, "uncertain," *n e a m - t o r t á c*, "unfruitful," *d o - b r i ó n á c*, "very sad," *c o m - d í n e á c*, "straight," better "equally straight," but we must write, *a n i n a i t*, *n o i n a i t*, *n í i n a i t*, *f á n i n a i t*, *r á r i n a i t*, *u r i n a i t*, "very good." "too good," "right good," "truly good," "good enough," "extremely good." These few examples attest the richness of expression in our language.

The irregular adjectives are as follows: *b e a d*. *n í o r l u á* (a vowel before an aspirated consonant is long), *i r l u á*, *f u r u r*, "easy," *n í o r f u r a*, *i r f u r a*, "easier," "easiest;" *f o z u r*, *n í o r f o r t e*, (better *f o r t e*, also *n e a r a*), *n a i t*, *f e a r u r*, *i r f e a r u r*, "good," "better," "best" (or, is better still;) *o l c*, *n e a r a*, *i r n e a r a*, "bad," "worse," "worst;" *n ó r* "great," *n ó*, "greater," *i r n ó*, greatest;" *t ú r c a*, "soon," *t ú r c a i d e*, "sooner," *i r t ú r c a i d e*, "soonest;" *n í n í c*, "often," *n í n í c i d e*, "oftener," *i r n í n í c i d e*, "oftenest." There may be two or three other irregular adjectives which I cannot call to mind.

#### OF NUMERAL ADJECTIVES: OF NUMERALS APPLIED TO PERSONS ONLY.

##### VALUE. CARDINALS.

1. *a o n*.
2. *d o*, *d a*,
3. *t r i*,
4. *c e a t á n*, *c e i t r e*,
5. *c ú n*,
6. *r e*,
7. *r e a c t*,
8. *o c t*,
9. *n a o i*,
10. *d e i c*,

##### ORDINALS.

- c e a d*, *a o n i a d*.
- d a r a*, *d ó n i a d*.
- t r e a r*, *t r i n i a d*.
- c e a t r a n i a d*.
- c ú n e a d*.
- r é n i a d*, and *r é r e a d*.
- r e a c t n i a d*.
- o c t n i a d*.
- n a o i n i a d*.
- d e i c n i a d*.

## VALUE. CARDINALS.

11.	aoḡ-déaḡ,
12.	do déaḡ.
13.	tri-déaḡ,
14.	ceathair-déaḡ,
15.	cúig-déaḡ.
16.	ré-déaḡ,
17.	reach-déaḡ,
18.	oí déaḡ,
19.	naoi-déaḡ,
20.	ficche, or fiche,
21.	{ aoḡ 'r ficche, or { aoḡ airi ficcib,
22.	{ do 'r ficche, or { do airi ficcib,
23.	{ tri 'r ficche, or { tri airi ficcib,
24.	ceathair 'r ficche,
25.	cúig 'r ficche,
26.	re 'r ficche,
27.	reach 'r ficche,
28.	oí 'r ficche,
29.	naoi 'r ficche,
30.	{ deic 'r ficche, ancient { form triocad,
31.	aoḡ déaḡ ari ficcib,
40.	da ficcib,
50.	deic 'r da ficcib, caogad,
60.	tri ficcib,
70.	deic 'r tri ficcib,
80.	ceitne ficcib, oíchoḡad,
90.	deic 'r ceitne ficcib,
100.	céad,
200.	da céad,
300.	tri céad,
400.	ceitne céad,
1000.	míle,
2000.	da míle,
3000.	tri míle,
10,000.	deic míle,
1000,000.	míllín,

## ORDINALS.

aoḡmáḡ déaḡ.
domáḡ déaḡ,
trimáḡ déaḡ, or triear deaḡ.
ceatharmáḡ deaḡ.
cúigmáḡ déaḡ.
remáḡ déaḡ.
reachmáḡ-déaḡ.
oítmáḡ déaḡ,
naoimáḡ déaḡ.
ficchead.
aoḡmáḡ airi ficcib.
domáḡ airi ficcib.
trimáḡ airi ficcib.
ceatharmáḡ airi ficcib.
cúigmáḡ airi ficcib.
remáḡ airi ficcib.
reachmáḡ airi ficcib.
oítmáḡ airi ficcib.
naoiméad airi ficcib.
deicmáḡ airi ficcib.
aoḡmáḡ déaḡ airi ficcib.
da ficcibead.
deicmáḡ airi da ficcib.
tri ficcibead.
deicmáḡ airi tri ficcib.
ceitne ficcibead.
deicmáḡ airi ceitne ficcib.
céadad.
da céadad.
tri céadad.
ceitne céadad.
mílead.
da mílead
tri mílead.
deic mílead.
míllínad.

## 27.—PRONOUNS.

A pronoun is a substitute for a noun; there are six sorts of pronouns, namely, personal, relative, demonstrative, possessive, indefinite, and interrogative.

A mere outline of the pronouns will be sufficient for the generality of readers.

There are four personal pronouns, as, me, tu, "se," "si."\*

*She, I.*

*Singular.*

*Plural.*

Nom. and Acc. me.

Nom. and Acc. *ṛṛṇṇ*, or *ṛṇṇ*.

Dat. do m.'

Dat. dú *ṛṇṇ*.

Abl. uaiṇ, liom, diom.

Abl. uaiṇṇ, uaiṇṇe, *ṛṇṇ*.

The emphatic form is Nominative, and Accusative, *mṛe*, or *mṛe*. Dative, *dam-ṛe*.

*Tu, thou. (Singular).*

*Simple form.*

*Emphatic.*

Nom. tu, thou.

*turá*, thou thyself.

Dat. duir, to thee.

*duirṛe*, to thee thyself.

Abl. uair, from thee.

*uairṛe*, from you.

Ac. tu.

*turá*, thee thyself.

*Plural.*

*Emphatic.*

Nom. *ṛṛb*.

*ṛṛṛe*.

Dat. *ḍṛb*, or *ḍṛob*, *ḍaoṛb*, *ḍṛṛe*, or *ḍṛobṛe*, *ḍaoṛṛe*.

*ṛṛb*, or *ṛḍ*.

*ṛṛṛe*, or *ṛḍe*.

*Se, he, Mas.*

*Singular.*

*Simple form.*

*Emphatic form.*

Nom. *ṛe* and *e.†*

*ṛe-ṛeṇ*, or *e-ṛeṇ*.

Acc. *é*.

*e-ṛeṇ*.

Abl. *ḍ' e*, *uaiḍe*.

*ḍ' e-ṛeṇ*.

\* Vowels, being the last letter of monosyllables, need no accent, as they are, with few exceptions, long, as, le, la, lo, ne, me, ni, tu, tu (e, a, o, i, u, "ay," "aw," "owe," "ee," "oo").

† *Se*, *ṛṛ*, *ṛṇ*, *ṛṇḍ*, in the active voice, also in the nominative case; but *e*, *i*, *ṛ*, *ṇḍ*, in the passive voice and accusative case.

*Plural.*

Nom. ríad, or íad.	ríad- <i>ran</i> , or íad- <i>ran</i> .
Acc. íad.	íad- <i>ran</i> .
Abl. uaf <sup>de</sup> .	uaðt a- <i>ran</i> .

S<sub>1</sub>, *she*, Fem.*Singular.**Plural.*

Nom. rí and í, <i>she</i> .	ríad, or íad.
Dat. d' í, <i>to her</i> .	dóib.
Abl. d' í, or uif <sup>de</sup> í, <i>from her</i> .	uaðt a.

Irish has its affixes, *ra*, *re*, *riun*, *iun*, *féin*, &c.; so has Latin, *met*, *pte*, *te*, *se*, &c., *memet*, "myself," *suapte*, "his own self," *tute*, "thyself," *sese*, "himself;" Greek abounds in affixes, and so have all languages; the English has a variety of them.

Any attentive student will see *do*, as given in grammars, is not a case, or by any means a part of the pronouns, but only the sign of a case; hence I have given it as such; *tabair do é*, the simple translation of the clause is, *tabair*, "give," *é*, "it," *do*, "to" (*é*, "him" being understood), *d' í* (corruptly coalescing in grammar) = *dó í*, "to her," or "from her."

An author says, that the union of the simple prepositions with personal pronouns, which happens in Irish, is a peculiarity which distinguishes it and its cognate dialects, from all the languages of Europe. I am inclined to think that want of reflection was the cause of such an error, and indeed men, when writing, owing to the rush of ideas, will thoughtlessly interchange things; this is often the result of a bad memory, not of ignorance, as in this case. The Italians more commonly say, *meco*, *teco*, *seco*, than *con*, *mi*, *con*, *ti*, or *te*, *con* *si*, or *se*, "with me," "with thee," "with himself," also, *colla*, "not," *con* *la*, "with him," and the Italian poets, for *con* *noi*, *con* *voi*, write *noscov*, *vosco*, "with us," "with you." In all these places the preposition "co" blends with, and is placed after the pronouns, just as in Latin, *tecum*, *mecum*, *nobiscum*, *vobiscum*, *quibuscum*. It would be useless to quote farther to show that other languages than the Irish have the pronouns and prepositions incorporated.

*Féin*, "self," is often attached to the foregoing pronouns for the sake of emphasis, but when it is placed after possessive pronouns the noun comes between them, as *mo éac-ra féin*, "my house very own," "my own very house."

## 28.—POSSESSIVE PRONOUNS.

Of these there are five, and are indeclinable, *mo*, “my,” *do*, “thy,” *a*, “his,” “her,” “its,” “their;” *aí*, “our,” *bái*, “your.”

These, as in Latin, denote passion as well as possession; *tabair do a ímáí* (= *ee-wawee*) “give him his picture;” this clause can denote passion and possession; passion only is signified if “his” be intended for “of him.” In the next place the picture may be “of him,” that is “like him,” but not his property, but the image may be “like a man,” and “belong to a man:” in such case there is passion and possession; I have Archbishop MacHale’s likeness; here is possession, *a ímáí*, “his image;” but if His Grace has one like himself, then *a ímáí* denotes passion and possession.

## 29.—THE RELATIVE PRONOUNS

Are these, *a*, who, which, what, *naç*, *noç*, *neaç*, “who,” “which,” and “who not,” *neaç* must be, in some places, equivalent to “the person;” as *a* has sometimes *ð* before it, so *ð’ a*=*de a*, or *do a*, “of” or “to whom,” “which,” or “what.”

30.—THE INTERROGATIVES are *cí*, *ce*, *cá*, *já*, *cad*, *cíead*, or *cíeud*.

31.—DEMONSTRATIVE PRONOUNS are, *í*, “this,” “these,” *íú*, *ú*, “you,” *íí*, “that,” “those;” “these,” are invariable; but for *í*, we have sometimes *íí*, *íe* (a vowel final of monosyllables requires no accent as it is by position long), and for *íí*, we have occasionally *íán*, *íon*.

32.—INDEFINITE PRONOUNS are *ííbe*, *cíbe*, “whoever,” *eíle*, *oíle*, *íle*, “other,” *aoí*, “any,” *uile*, “all,” *caç-uile*, “all in general,” *a çeíle*, “each other,” *eííí*, “some.”

33.—DISTRIBUTIVE PRONOUNS are *eíle*, “each,” *íáç*, *çaç*, “each” “every,” *cáíç* is the genitive of *caç*, and this is the only change these words have.



Many writers have set down  $\Delta\eta\text{-}\tau\text{-}\acute{e}$ ,  $\Delta\eta\text{-}\tau\text{-}l$  as an indefinite pronoun. This error was the result of a want of a practical knowledge of the language. After the closest investigation of the word, such as I never before made about any word, I am convinced it is equal to  $\Delta\eta\ \delta\upsilon\eta\eta\epsilon$ , "the person," and that the simple version of  $\Delta\eta\ \tau\text{-}e$ , is "the he," "the him." In all parts of the Irish Testament it has that interpretation— $\tau\omicron\iota l\ \Delta\eta\ \tau\text{-}e$ , "the will of him;" again, "the he," or "the person," as,  $\Delta\eta\ \tau\text{-}e\ \eta\epsilon\alpha\epsilon\ \beta\text{-}\tau\upsilon l$ , "the he," "the person who is not." The relative,  $\Delta$ , being omitted,  $\Delta\eta\ \tau\text{-}e\ \xi\text{-}\eta\iota\delta\iota\tau\text{-}\Delta\eta\ \tau\text{-}e\ (\Delta)$ ,  $\xi\text{-}\eta\iota\delta\iota\tau\text{-}$ , "the person (who) does." The  $\tau$  is only euphonic, as  $\delta$  in Greek,  $\mu\eta\delta\epsilon\iota\varsigma$  ("nobody"), and the French, *a-t-il*, "has he."

34.—COMPOUND PRONOUNS,  $\Delta\zeta\alpha\eta$ ,  $\Delta\zeta\alpha\iota\eta\eta$ , "with me," "with us,"  $\Delta\zeta\alpha\tau$ , or  $\Delta\zeta\alpha\delta$ ,  $\Delta\zeta\alpha\iota\beta$ , "with you,"  $\Delta\iota\zeta\ e$ ,  $\Delta\epsilon\ \Delta$ , "with him," "with them,"  $\Delta\iota\epsilon\ l$ , and  $\Delta\iota\epsilon\ l\epsilon$ , "with her," "with them,"  $\delta\iota\omicron\eta$ ,  $\delta\iota\eta\eta$ ,  $\delta\iota\alpha\tau$ ,  $\delta\iota\beta$ , or  $\delta\iota\omicron\beta$ ,  $\delta\epsilon$ ,  $\delta\delta\iota\beta$ ,  $\delta\ l$  (=thee), "off me," "off us," "off thee," "off you," "off him," off them," "of her,"  $\delta\alpha\eta$ , or  $\delta\omicron\eta$ ,  $\delta\upsilon\iota\tau$ ,  $\delta\omicron$ ,  $\delta\iota$ ,  $\delta\acute{\upsilon}\iota\eta\eta$ ,  $\delta\alpha\omicron\iota\beta$ ,  $\delta\acute{\upsilon}\iota\beta$ ,  $\delta\iota\beta$ ,  $\delta\delta\iota\beta=\delta\omicron\ \eta\epsilon$ ,  $\delta\omicron\ \tau\upsilon$ ,  $\delta\omicron\ e$ ,  $\delta\omicron\ l$ .  $\delta\omicron\ l\eta\eta$ ,  $\delta\omicron\ \alpha\omicron\iota\beta$ ,  $\delta\omicron\ l\beta$ , "to me," "to thee," "to him," "to her," "to us," "to you," "to them:" *usus te plura docebit*;  $\Delta\iota\epsilon$ ,  $\Delta\iota\epsilon l$ , and most of the compound pronouns ought to be written in the simple form.

### 35.—OF VERBS.

A verb\* expresses action, undergoing an action, being, or a condition of being, as  $\delta\acute{\upsilon}\eta$ , "shut,"  $\beta\iota$ , "be,"  $\tau\upsilon\iota\delta$ , or  $\tau\upsilon\iota\zeta$ , "sit,"  $\beta\upsilon\alpha\iota\lambda\tau\epsilon\alpha\iota$ , "is beaten."

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\* Philologists say that a language is the grand characteristic of a nation; the Irish language is the true mark of the Gael or Scythic tribes, which, Sir Walter Raleigh writes, had rather, at all times, yield up their green fields than submit to slavery; this assertion is being verified this day, as the natives of Ireland (the most comfortable of the peasantry), are flying from under the yoke. In other tongues the infinitive or indicative mood is the root of the verb, but the radix of an Irish verb is the imperative, being emblematic of their disposition to rule, not to be ruled.



The first classification of verbs is divided into active, passive, and neuter; the first class is transitive and intransitive; these classes are subdivided into regular, irregular, and defective.

36.—CONJUGATION. Rev. Mr. Bourke says, there are two conjugations; be it so, his reasoning is very fair, he says, and truly, that every verb ends with a slender or broad vowel before its final consonant.

Let me add to this, that as the slender vowels are these which, according to melody and philology, are first intoned on the organ of speech, verbs having *e*, or *i*, belong to the first conjugation, and these with *a*, *o*, *u*, to the second. The mouth or organ begins to open naturally with *e*, *i*, *a*, *o*, *u*. Let the reader sing them and he will find the gradual opening and closing of the mouth, which will prove that such is the just order of the vowels.

It is to be observed that in modern languages it is not an easy matter to say to what conjugation a verb may belong, because in old writing a verb may have a slender final vowel, whilst modern Irish has a broad vowel. Thus, *cér*, "to torment" (in the old form), and the modern form is *céar*. Now, according to Rev. Mr. Bourke *céar* is the first, and *cér* is the second conjugation. O'Donovan says nothing of conjugations, neither does Halliday. MacCurtin says they seem to him so many, that he "will not attempt to classify verbs." The Rev. Paul O'Brien gives two conjugations, because he says, "such a system was better understood in his time." Dr. Stewart gives two conjugations; the first comprises verbs beginning with a consonant, the second, those beginning with a vowel.

After the above had been penned, I looked through the dictionary, and after mature consideration, I give as my opinion, that there are two conjugations. One contains verbs ending in aspirated consonants, as *ai̇s*, *ui̇s*, *i̇s* (= *ee*), *aḃ*, *aṁ* (*oo*), the second contains all verbs ending in consonants that are not silent, as, *l*, *m*, *n*, *r*, &c.

### 37.—MOOD,

Or mode, is a shape or form of a verb, expressing the manner of *being*, *action*, or *undergoing an action*. There are seven modes, the imperative, the indicative, the potential, the optative, the subjunctive, the habitual, and the infinitive.

## 38.—OF TENSES.

There are three tenses\* or times, viz. present, past, and future.

## 39.—CONJUGATION.

*Active voice of a regular verb.*—first conjugation, bua<sup>1</sup>l, “beat thou.” The imperative mood, which has but the present tense, is as follows; singular, bua<sup>1</sup>l, “strike thou,” bua<sup>1</sup>lea<sup>2</sup>ð re, “let him strike;” plural, bua<sup>1</sup>l<sup>3</sup>m<sup>4</sup>o<sup>5</sup>r, or bua<sup>1</sup>l<sup>3</sup>m<sup>4</sup>o<sup>5</sup>ð, “let us strike,” bua<sup>1</sup>l<sup>3</sup>ð, “strike ye,” bua<sup>1</sup>l<sup>3</sup>ð<sup>6</sup>o<sup>5</sup>r, “let them strike.”

## 40.—INDICATIVE MOOD.

## PRESENT TENSE.

*Singular.**Plural.*

- |  |   |
|--|---|
| 1. bua <sup>1</sup> l <sup>3</sup> m, <i>I strike.</i>                     | 1. bua <sup>1</sup> l <sup>3</sup> m <sup>4</sup> o <sup>5</sup> ð, <i>we strike.</i> |
| 2. bua <sup>1</sup> l <sup>3</sup> o <sup>5</sup> r, <i>thou strikest.</i> | 2. bua <sup>1</sup> l <sup>3</sup> o <sup>5</sup> ð, <i>ye or you strike.</i>         |
| 3. bua <sup>1</sup> l <sup>3</sup> ð re, <i>he strikes.</i>                | 3. bua <sup>1</sup> l <sup>3</sup> ð, <i>they strike.</i>                             |

## PAST TENSE.

*Singular.**Plural.*

- |   |   |
|---|---|
| 1. bua <sup>1</sup> lea <sup>2</sup> r,† <i>I struck.</i>                   | 1. bua <sup>1</sup> lea <sup>2</sup> m <sup>4</sup> a <sup>5</sup> r, <i>we struck.</i>   |
| 2. bua <sup>1</sup> l <sup>3</sup> o <sup>5</sup> r, <i>thou struckest.</i> | 2. bua <sup>1</sup> lea <sup>2</sup> ð <sup>6</sup> a <sup>5</sup> r, <i>you struck.</i>  |
| 3. bua <sup>1</sup> l re,* <i>he struck.</i>                                | 3. bua <sup>1</sup> lea <sup>2</sup> ð <sup>6</sup> a <sup>5</sup> r, <i>they struck.</i> |

Do is sometimes used before this tense, but, I think that such is proper only when emphasis is implied.

\* Tense is a name used by grammarians to mark the time of the occurrence of an event.

† Or bua<sup>1</sup>l me, bua<sup>1</sup>l tu, bua<sup>1</sup>l re; plural, bua<sup>1</sup>l r<sup>3</sup>o<sup>5</sup>o<sup>5</sup>, bua<sup>1</sup>l r<sup>3</sup>o<sup>5</sup>ð, bua<sup>1</sup>l r<sup>3</sup>í<sup>3</sup>ad, “I struck,” &c.; this is the vernacular interrogative form, bua<sup>1</sup>lea<sup>2</sup>r is the historical and answering form.

## FUTURE TENSE.

*Singular.**Plural.*

- |  |  |
|--|--|
| 1. buaileadh, <i>I shall or will strike.</i> | 1. buaileimid, <i>we shall strike.</i> |
| 2. buaileir, <i>thou shalt strike.</i>       | 2. buaileid, <i>you shall strike.</i>  |
| 3. buaileid re, <i>he shall strike.</i>      | 3. buaileid, <i>they shall strike.</i> |

## 41.—HABITUDINAL MOOD.

PRESENT TENSE.—*Singular*—buaileann me, buaileann tu, buaileann re.—*Plural*—buaileann ríon, buaileann ríib, buaileann ríad, “I am in the habit of striking,” or “usually strike,” &c.

IMPERFECT TENSE.—*Singular*—buailínn, buailtea, buaileadh re.—*Plural*—buailimíir, buailteid, buailidíir, “I used to strike,” “I was in the habit of striking,” or “usually struck,” &c.

## 42.—POTENTIAL MOOD.

PRESENT TENSE.—*Singular*—buailefinn, buailefa, buailefaadh re.—*Plural*—buailefimid, buailefid, buailefidíir, “I would strike,” “you would strike,” &c.

## 43.—SUBJUNCTIVE MOOD.

This mood is formed by prefixing *ma* (which aspirates the initial consonant, if aspirable), to the tenses of the indicative, and *da* to the potential mood, thus, *ma* cceilm, “if I concealed,” *ma* cceil, or *ma* cceilir, “if I concealed;” *da* 3-ceilfinn,\* “if I would conceal.”

\* The reader will have observed that *da* mortifies the initial aspirable consonant *c*, in the above word, and in all such places every initial aspirable consonant, *r* excepted, is mortified; *ma* takes after it the

The simple form of the present indicative was given above, but, annexed is the emphatic form :

*Singular.**Plural.*

- |                                     |                                       |
|-------------------------------------|---------------------------------------|
| 1. buaɪl me,* <i>I do strike.</i>   | 1. buaɪl rɪnn, <i>we do strike.</i>   |
| 2. buaɪl tu, <i>you do strike.</i>  | 2. buaɪl rɪb, <i>you do strike.</i>   |
| 3. buaɪl re, <i>he does strike.</i> | 3. buaɪl rɪad, <i>they do strike.</i> |

The future is also used thus, in modern Irish :

*Singular.**Plural.*

- |  |   |
|--|---|
| 1. buaɪl-ʃeasɔ̃t me, <i>I will strike.</i>   | 1. buaɪl-ʃeasɔ̃t rɪnn, <i>we will strike.</i>   |
| 2. buaɪl-ʃeasɔ̃t tu, <i>you will strike.</i> | 2. buaɪl-ʃeasɔ̃t rɪb, <i>ye will strike.</i>    |
| 3. buaɪl-ʃeasɔ̃t re, <i>he will strike.</i>  | 3. buaɪl-ʃeasɔ̃t rɪad, <i>they will strike.</i> |

The optative mood which implies *a wish*, is, as to form, the present indicative (the first person only being different, and ending in easɔ̃, or asɔ̃), so only being prefixed, and the initial consonant, if an aspirable one, being always mortified, thus, so n-deasɔ̃tar do toɪl aɪ aɪ talan, “thy will be done on earth.” Here a wish is expressed, namely, that God’s holy will be done by men on earth, as it is by angels and saints in heaven.

The optative mood, strictly so called, must not be mistaken for the subjunctive mood, which, also, has so before it. In the former case *a wish*, *a desire*, or *a prayer* is expressed, whilst in the latter, so, or sun, is only a connective particle, the English of which in this instance is, “that,” as deɪnn so b-ɸuɪl tu ceasɔ̃t, “I say that you are right.” Here there is neither *wish*, *prayer*, nor *desire*, expressed. It would, therefore, be wrong to call so b-ɸuɪl the optative mood, as it is conventionally the subjunctive.

present tense, and denotes futurity, but not always a doubt; da takes after it the imperfect tense, and implies doubt and condition; so, sun, and some other conjunctions are used as signs of the subjunctive mood.

\* The last vowel of every monosyllable is, in general, essentially long.

† The ɸ is silent in Connaught, ʃeasɔ̃ (=i, or hi.) It would seem that é, not ɸ, is the Connaught letter; or that aspirated ɸ is a, sound as h.

“do” is given by other writers before the present tense, but as I think it is inserted only for emphasis or euphony, as the case may be, I do not give it. It is seldom inserted before the present, or (I think) before the future, and we never use it in Connaught unless for emphasis: *buaíl me éu*, “I struck you” (simple form); *do buaíl me éu*, “I did strike you” (emphatic form). The emphatic form of the present and past tense is alike, with this difference, that the first consonant of the latter, if aspirable, is aspirated and may take *do* before it, neither which can happen to the present. When the relative pronoun “*a*,” “*who*,” is used, “*do*” is omitted.

*Ceíl me, I do conceal; céil, or do céil, I did conceal.*

- |                                      |  |
|--------------------------------------|--|
| 1. <i>do céil me, I concealed.</i>   | 1. <i>do céil rínn, we concealed.</i>        |
| 2. <i>do céil tu, you concealed.</i> | 2. <i>do céil ríib, ye or you concealed.</i> |
| 3. <i>do céil re, he concealed.</i>  | 3. <i>do céil ríad, they concealed.</i>      |

N.B.—When a broad vowel comes before the final consonant, a broad and slender follows it in the indicative, but a broad only in the third person singular, imperative, the first person singular, 1st, 2nd, and 3rd plural of the present tense; the 1st singular and 1st plural of the future; 1st singular, 1st and 2nd plural of optative and subjunctive, the present, perfect, and future participles. This is the only difference in form in the mode of conjugating verbs of the two classes. The student, therefore, who can master one verb, will be able to go through any verb. Herein is preserved the rule, “slender to slender, broad to broad,” that is, *e* or *i*, coming before a final consonant, will have an *e* or *i* after it; but, if *a*, *o*, or *u*, go before, either of them (as occasion may require) will follow, thus, *ceílím, rínnaim, búnaím, dúnaí, dúnaib, zónaím, locaím*.

The emphatic form is done as that of *buaíl*, thus, *dúh me*, “I do close,” *do dúh mé*, “I closed,” *do éib*, “I saw” (emphatic); *éibear*, “I saw” (not emphatic). My own notion is that it would be a better system to place a slender only after a slender, and a broad after a broad, thus, *cér, cérim, fás, fásam*. The error of placing *i* before *a*, arose thus, *a* in some places sounds *i*, as *as=is* (*igg*).

## SECOND CONJUGATION—Active voice.

### .44.—IMPERATIVE MOOD.

*Ṣun, wound thou.*

*Singular*—*Ṣun*, “wound thou,” *ṣunaib re*, “let him wound.” *Plural*—*ṣunamuir*, “let us wound,” *ṣunaib*, “let you wound,” or “wound you or ye,” *ṣunaibuir*, “let them wound.”



## 45.—INDICATIVE MOOD.

## PRESENT TENSE.

*Singular.**Plural.*

- |                                  |                                    |
|----------------------------------|------------------------------------|
| 1. ʒuhajm,* <i>I wound.</i>      | 1. ʒuhamujd, <i>we wound.</i>      |
| 2. ʒuhajr, <i>thou woundest.</i> | 2. ʒuhcajd, <i>ye or you wound</i> |
| 3. ʒuhajd re, <i>he wounds.</i>  | 3. ʒuhajd, <i>they wound.</i>      |

## PAST TENSE.

*Singular.**Plural.*

- |  |   |
|--|---|
| 1. ʒuhar, <i>I wounded or<br/>have wounded.</i>  | 1. ʒuhamar, <i>we wounded,<br/>or have wounded.</i> |
| 2. ʒuhajr, <i>thou woundest,<br/>or, &amp;c.</i> | 2. ʒuhabar, <i>you wounded,<br/>&amp;c.</i>         |
| 3. ʒun re, <i>he wounded, &amp;c.</i>            | 3. ʒuhadar, <i>they wounded,<br/>&amp;c.</i>        |

## FUTURE TENSE.

*Singular.**Plural.*

- |   |   |
|---|---|
| 1. ʒuhfad,† <i>I shall or will<br/>wound.</i> | 1. ʒuhfamujd, <i>we will<br/>wound.</i> |
| 2. ʒuhfajr, <i>thou wilt<br/>wound.</i>       | 2. ʒuhfajd, <i>you will wound</i>       |
| 3. ʒuhfajd re, <i>he will<br/>wound.</i>      | 3. ʒuhfajd, <i>they will<br/>wound.</i> |

---

\* The verb and nominative case incorporated, as *caim* for *ca me*, is called synthetic, and that these words written, separated, is called analytic, as *ca me*, *dúe me*, but this latter I denominate the emphatic form of a tense. There is another modern form of the tenses, which I can find in no grammar, and the fact that no notice has been taken of it, surprises me very much. It is this, and may be properly termed the *actual* form; *caim*, or *ca me a bualaó*, “I am beating,” or “a beating,” or *ó*, *a bualaó*, “I am to his beating,” that is, “I am beating him,” *bíó me*, *bíóear*, “I was beating,” *beíó me a bualaó*, “I will be beating,” *bíóim a bualaó*, “I do be beating,” *bíóin*, “I used to be beating,” *béíóin a bualaó*, “I would be beating,” and so on in all the other moods and tenses.

† This *r* is not aspirated in Munster, its sound is *gumfudh*.



## 46.—HABITUDINAL MOOD.

PRESENT TENSE.—*Singular*—*ḡunann* me, *ḡunann* tu, *ḡunann* re; *plural*—*ḡunann* rínn, *ḡunann* ríbh, *ḡunann* ríad, “I am in the habit of wounding,” or “usually wound,” &c.

IMPERFECT TENSE.—*Singular*—*ḡunáinn*, *ḡunéa*, *ḡunad* re, *ḡunamuir*, *ḡunéaid*, *ḡunaid*, “I used to wound,” &c.

## 47.—POTENTIAL MOOD.

PRESENT TENSE.—*Singular*—*ḡunfáinn*, *ḡunféa*, *ḡunfád* re, *ḡunfamuir*, *ḡunféaid*, *ḡunféaidir*, “I would wound,” “you would wound,” &c.

For subjunctive mood, see page 43.

## 48.—OPTATIVE MOOD.

*Singular*—*ḡo*\* *ḡ-unad*, “may I wound,” or “that I may wound,” *ḡo* *ḡ-unair*, “that thou mayest wound,” &c., *ḡo* *ḡ-unaid* re, “that he may wound,” *ḡo* *ḡ-unamuib*, that we may wound,” *ḡo* *ḡ-unéaid*, “that ye may wound,” *ḡo* *ḡ-unaid*, “that they may wound.”

## 49.—INFINITIVE MOOD.

*Do* *ḡunad*, or *a* *ḡunad*, “to wound,” present participle, *aḡ* (= *igg*), *ḡunad*, “wounding;” past participle, *ḡair* *ḡ-unad*, “having wounded,” or “after wounding;” future participle, *aḡir* *ḡunad*, “about to wound.”

---

\* The following particles cause the consonant after each of them to be eclipsed, that is, it is not sounded, *ḡo*, *aḡ*, *da*, *ḡair*, *maḡa*, *muḡa*, *ḡac*, *ḡoča*, *ḡo* *m-bualéad*, “until I beat,” or “will beat” (in Munster *buaḡléad*), *aḡ* *m-bualéa* (*a*=*a* long, as *a* in *task*), “would you beat?” *a* *m-bualéa* (*a*=*ä* short, as *a* in *hät*), “will you beat?” (Munster, *buaḡfa*). In these words *é*=*h*, very slightly sounded, scarcely heard in some places in Connaught, *a* *ḡ-buḡad*, “at the shutting;”

Having taken as my model, the best and oldest Latin grammars, which do not treat largely of the formation of tenses and persons, and as there is an object to be gained by brevity, the rules for their formation are omitted. Such omission will be obviated by the student's close attention to the terminations or endings of the verbs as printed. The reader will take care to observe that the imperative is the root. Thus in Latin, from *ama*, the imperative, is formed, *ama-re*, "to love," the infinitive. So in Irish, in the first conjugation, from *buaḡ*, "strike thou," you will have the infinitive *buaḡaḍ*, by dropping *ḡ*, and adding *aḍ*; but in the second conjugation from *dúḡ*, "shut thou," is formed the infinitive, *dúḡaḍ*, by adding *aḍ* only. And in verbs, the imperative of which ends in *uḡḡ*, the infinitive is formed by dropping *uḡḡ*, and taking *aḍ*, thus, from *ḡraḍuḡḡ* is formed *ḡraḍaḍ* (= *graw-oo*), "to love," but if a slender vowel precede the final consonant of the imperative, in order to form the infinitive, you infix *a*, as from *mḡḡḡḡ*, "diminish," or "explain thou," is formed *mḡḡaḡḡḡaḍ*, "to diminish;"

*maḡ a m beḡḡ*, "as he brings" (*maḡ a* is just like *more quo* in Latin,) "the manner in which," *maḡ a ḡ-beḡḡ*, "the manner in which he says," *aḡ ḡ-e ḡeaḍ*, or *ḡaḍ ḡ-duḡaḡ a ḍoḡur beḡḡ aḡḡeaḡ aḡḡ*, "the person (*the he*) who not shuts his door, there will be sorrow on him," "the person that does not shut his door will be sorry." This idiom may appear strange, but let it be borne in mind that other languages have stranger phrases, *y a-t-il*, is a French phrase, the version of which is, "there has he," that is, "are there any?" *que ce est, que ce est?* "what that is, what that is?" *que ce est que ce vous dites?* "what are you saying?" *je ne dis rien*, "I not say nothing" ("I say nothing"); *Il fait chaud*, "it makes hot" ("it is hot"); *votre pere est il a logis?* "your father is he at his lodging?" that is, "is your father at home?" *ḡoḍ a ḡ-duḡaḡḡ*, "did I not say:" *a*, "who," coming before an eclipsable consonant, and preceded by a preposition, eclipses the consonant after it; *o a ḍ-ḡaḡḡḡ ḡu* (= *owe a dhanig thoo*), "whence you came;" but when followed by *b*, that letter is aspirated, as *o a b-ḡuaḡḡ*, "from whom you got, and when followed by *no*, or a part of it, the following consonant, if aspirable, is aspirated, as, *ḡḍaḡḡ* (= *awoo*) *no f-aḡaḡaḡḡ*, or *o n' f-aḡaḡaḡḡ*, "from Adam whom we sprang." Dr. O'Donovan has forgotten his careful style, and joined *o* and *n*, thus, *oḡ*. Homer abounds in passages wherein letters and syllables are written separately, but the student collects them into one sound, *τον ḍaḡ* (= *tondar*), requiring the subjunctive mood. Observe the difference between *ma*, "if," *ḍa*, "if," *ḍa* eclipses and *ma* does not, nor does it make any change that is not already peculiar to the tenses it precedes, thus, *ma bḡḡ*, *ḍa m-beḡḡ*; *ma* denotes *future* time, *ḡur* (*ḡo no*), "until," precedes the past and indicative, as, *ḡur buaḡḡaḍaḡ*, "until they beat."

also, by adding *m* to the root of any verb, you have the indicative, synthetic, present tense (which means, that the personal pronoun is contained in the verb), and by postfixing *me* (not, however, added to the verb), you have the analytic form. For example, from *ḡraḡuḡ*, "love thou," is formed *ḡraḡuḡm*, "I love," the synthetic present, and *ḡraḡuḡ me*, "I do love," the analytic and emphatic form. In like manner, by placing an aspirate (·) over the root of a verb, you have the past analytic form, as from *buail*, "strike thou," *ḡuḡ*, "shut thou," *ḡraḡuḡ*, "love thou," are formed *buail (me)*, "I struck," *ḡuḡ me*, "I shut," *ḡraḡuḡ (me)*, "I loved." The synthetic form of this tense is made by postfixing *ear* to such roots whose final syllables contain a slender vowel, and adding *ar* only, when the roots contain not a slender vowel. Add *eaḡḡ* to the root of the first conjugation, or *aḡḡ* to that of the second, and you have the habitual present, thus, *buail<sup>eaḡḡ</sup>*, "I use to strike," *ḡuḡ<sup>aḡḡ</sup>*, "I use to shut." The habitual past tense is formed by aspirating the first consonant of the root, and by adding *ḡḡḡ*, or *aḡḡḡ*, thus, *ḡuḡ<sup>ar</sup>*, "I used to strike," *ḡuḡ<sup>aḡḡ</sup>*, "I used to shut."

### ḡéḡḡ.

*B'ḡéḡḡ* (= *baydhir*), "perhaps it is possible," or "it was possible;" *b'ḡéḡḡ*, the analysis of this phrase is, *ba*, or *bud*, *ḡéḡḡ*, translation is as above.

## 50.—THE CONJUGATION OF

*ḡeadaḡ*, or *ḡeadam*, "am able."

This verb is defective, having neither imperative nor infinitive mood.

There are two ways of inflecting it in Connaught:

## 51.—INDICATIVE MOOD.

### PRESENT TENSE.

*Singular* (first way).

1. *ḡeadam*, *I can or am able.*
2. *ḡeadaḡ*, *thou canst, &c.*
3. *ḡeadaḡ ḡe*, *he can or is able.*

*Singular* (second way).

1. *ḡeadaḡ me*, *I can or am able.*
2. *ḡeadaḡ tu*, *thou canst, &c.*
3. *ḡeadaḡ ḡe*, *he can, &c.*

*Plural.*

1. féadamair, *we can or are able.*
2. féadabair, *you can, &c.*
3. féadaid, féad riad, or féadadair, *they can, &c.*

*Plural.*

1. féad rin, *we can, &c.*
2. féad rib, *you can, &c.*
3. féad riad, *they can, &c.*

## PAST TENSE.

*Singular.*

1. d-féadar, *I could or was able.*
2. d-féadair, *thou couldst or wast able.*
3. d-féad re, *he could, &c.*

*Singular.*

1. d-féad me, *I could, &c.*
2. d-féad tu, *thou couldst, &c.*
3. d-féad re, *he could, &c.*

*Plural.*

1. d-féadamair, *we could or were able.*
2. d-féadabair, *ye could, &c.*
3. d-féadaid, d-féad riad, or déadadair, *they could or were able.*

*Plural*

1. d-féad rin, *we could or were able.*
2. d-féad rib, *ye could, &c.*
3. -féad riad, *they could, &c.*

## FUTURE TENSE.

*Singular.*

1. féadfead,\* *we will be able.*
2. féadfir, *thou wilt be able.*
3. féadfead re, *he will be able.*

*Singular.*

1. feadfead me, *we will be able.*
2. feadfead tu, *thou wilt be able.*
3. feadfead re, *he will be able.*

\* For the second *f* in this tense some have *é*.

*Plural.*1. féadaomair, *we will be able.*2. féadaabair, *ye will be able.*3. féadaid, or féadadar, *they will be able.**Plural.*1. féadtead rinn, *we will be able.*2. féadtead rib, *ye will be able.*3. féadtead riad, *they will be able.*

## 52.—SUBJUNCTIVE MOOD.

## PRESENT TENSE.

1. ma féadaim,\* or ma féadaigh me, *If I can.*2. ma féadիր, or ma féadaigh tu, *if thou canst.*3. ma féadead re, or ma féadaigh re, *if he can.**Plural.*1. ma féadamaid, or ma féadaigh rinn, *if we can.*2. ma féadabair, or ma féadaid rib, *if ye can.*3. ma féadaid, or ma féadaigh riad, *if they can.*

## IMPERFECT TENSE.

*Singular.*1. da b-feadtaigh, *if I could.*2. da b-feadta, *if thou could.*3. da b-feadtead re, *if he could.**Plural.*1. da b-feadtamair, *if we could.*2. da b-feadtaid rib, *if ye could.*3. da b-feadtaidիր, or da b-feactead riad, *if they could.*

Pronounce the above words thus, maw aydhim, or maw aydhin may; maw aydhir, or maw aydhin thoo; maw aydee shay, or maw aydhin shay; maw aydh midh, or maw aydhin shin; maw aydhawar, or maw aydhidh shiv; maw aydhidh, or may aydhun sheeud.

## 53.—POTENTIAL MOOD.

This mood is the same in form as the preceding one, with this exception, that it has neither ma (if), nor da (if), but d' for do before it. In Irish as in Latin, these two moods are alike, with the exception stated above. It is therefore sufficient for the student's purpose to get the first person, which is d-feadtaigh, "I might or could," &c.,



pronounced, *dhaythin*, and, indeed, in Connaught, the root of the verb is pronounced *faith*, and *dhayth*, as the case may be; and the words denoting the future time we thus pronounce, *faith-hă-may*; *faith-hă-thoo*; *faith-hă-shay*; *faith-hă-shinn*; *faith-hă-shiv*; *faith-hă-sheud*.

This verb has no imperative, infinitive; participles nor passive voice, but as a substitute for the last, we have the verbal adjective, *féibiu*, as, *iu féibiu leat*, "it is possible for you," or "you may;" *b'féibiu leir*, "perhaps he could," that is, "it was able," or "it was possible with him." We have other forms for impersonal verbs, *iu ceairt* (= *is karth*), *do m*, *duir*, *do*, *liu*, *li*, *doib*, "it is right for me," "for you," &c., or "I ought," "you ought," "he ought," "we ought," "ye ought," "they ought."

The Verb *do beir*, "to be," is thus conjugated:

The *Imperative* is the root from which the other moods are derived: hence we begin with the

#### 54.—IMPERATIVE MOOD.

##### *Singular.*

##### *Plural.*

- |  |   |
|--|---|
| 1. ———                                     | 1. <i>biumir</i> , let us be, and<br><i>bismuid</i> . |
| 2. <i>bí</i> , be thou.                    | 2. <i>bíod</i> , be ye.                               |
| 3. <i>bídeas</i> * <i>re</i> , let him be. | 3. <i>bídir</i> , let them be.                        |

#### 55.—INDICATIVE MOOD.

*Present tense*, of which there are three forms:—

The *first* denoting existence in reference to *place* or *condition*, as:—

##### *Singular.*

##### *Plural.*

- |                            |                            |
|----------------------------|----------------------------|
| 1. <i>táim</i> , I am.     | 1. <i>támuir</i> , we are. |
| 2. <i>táir</i> , thou art. | 2. <i>tádas</i> , you are. |
| 3. <i>tá re</i> , he is.   | 3. <i>táir</i> , they are. |

##### *Negative Form.*

##### *Singular.*

##### *Plural.*

- |                                       |  |
|---------------------------------------|--|
| 1. <i>ni b-fuilm</i> , I am not.      | 1. <i>ni b-fuilmuir</i> , we are not.  |
| 2. <i>ni b-fuiliu</i> , thou art not. | 2. <i>ni b-fuileir</i> , you are not.  |
| 3. <i>ni b-fuil re</i> , he is not.   | 3. <i>ni b-fuiliur</i> , they are not. |

\* A vowel, before an aspirated letter (except *é*), also when the last letter of a monosyllable, is long.

Rel. form : *an t-e a b-fuyl*, "he who is;" *an t-e nac b-fuyl*, "he who is not."

The *second*, denoting *habitual being*.

- |  |                                      |
|--|--------------------------------------|
| 1. <i>b1δ1m</i> , <i>I do be, or am usually.</i> | 1. <i>b1δm1δ</i> , <i>we do be.</i>  |
| 2. <i>b1δ1r</i> , <i>thou dost be.</i>           | 2. <i>b1δč1j</i> , <i>you do be.</i> |
| 3. <i>b1δ rē</i> , <i>he does be.</i>            | 3. <i>b1δ1δ</i> , <i>they do be.</i> |

The *third* form which is usually called in Irish the assertive verb, denotes only simple existence without reference to time, place, or situation. It is nothing more than the particle *1r* (for the present tense), and the personal pronouns placed after it. It has the same meaning with the Latin *est*, "is."

- |                                      |  |
|--------------------------------------|--|
| 1. <i>1r me</i> , <i>it is I.</i>    | 1. <i>1r r1r1n</i> , <i>it is we.</i>  |
| 2. <i>1r tu</i> , <i>it is thou.</i> | 2. <i>1r r1b</i> , <i>it is ye.</i>    |
| 3. <i>1r re</i> , <i>it is he.</i>   | 3. <i>1r r1ad</i> , <i>it is they.</i> |

In the interrogative and negative forms, the verbal particle *1r*, is omitted, Ex. *1r me*, "it is not I;" *an me*, "is it I?" *an tu*, "is it you?"

#### IMPERFECT OR HABITUAL PAST.

*Singular.*

*Plural.*

- |   |  |
|---|--|
| 1. <i>b1δ1r1n</i> , <i>I used to be.</i>          | 1. <i>b1δm1r</i> , <i>we used to be.</i>   |
| 2. <i>b1δčēa</i> , <i>thou or you used to be.</i> | 2. <i>b1δč1j</i> , <i>ye used to be.</i>   |
| 3. <i>b1δēaδ rē</i> , <i>he used to be.</i>       | 3. <i>b1δδ1r</i> , <i>they used to be.</i> |

#### PERFECT.

- |   |  |
|---|--|
| 1. <i>do b1δēa1r</i> , <i>I was or have been.</i>   | 1. <i>do b1a1a1r</i> , <i>we were, or have been.</i>   |
| 2. <i>do b1δ1r</i> , <i>thou wast or hast been.</i> | 2. <i>do b1a1a1r</i> , <i>ye were, or have been.</i>   |
| 3. <i>do b1 re</i> , <i>he was or has been.</i>     | 3. <i>do b1a1a1r</i> , <i>they were, or have been.</i> |

*Interrogative, or Negative Form.**Singular.**Plural.*

- |                                     |                                       |
|-------------------------------------|---------------------------------------|
| 1. <i>ní maḃar, I was not.</i>      | 1. <i>ní maḃamḃar, we were not.</i>   |
| 2. <i>ní maḃair, thou wast not.</i> | 2. <i>ní maḃamḃar, ye were not.</i>   |
| 3. <i>ní maḃ ré, he was not.</i>    | 3. <i>ní maḃadḃar, they were not.</i> |

## ASSERTIVE PERFECT.

- |                                    |                                 |
|------------------------------------|---------------------------------|
| 1. <i>ba, or buḃ me, it was I.</i> | 1. <i>buḃ rḃḃḃ, it was we.</i>  |
| 2. <i>buḃ tú, it was you.</i>      | 2. <i>buḃ rḃḃ, it was ye.</i>   |
| 3. <i>buḃ e, it was he.</i>        | 3. <i>buḃ iad, it was they.</i> |

## FUTURE.

*Singular.**Plural.*

- |                                 |                                |
|---------------------------------|--------------------------------|
| 1. <i>béḃḃḃ,* I will be.</i>    | 1. <i>béḃḃḃḃ, we will be.</i>  |
| 2. <i>béḃḃḃḃ, thou wilt be.</i> | 2. <i>béḃḃḃḃ, ye will be.</i>  |
| 3. <i>béḃḃ ré, he will be.</i>  | 3. <i>béḃḃḃ, they will be.</i> |

## 56.—POTENTIAL.

- |                                    |                                  |
|------------------------------------|----------------------------------|
| 1. <i>(do) béḃḃḃḃ, I would be.</i> | 1. <i>béḃḃḃḃ, we would be.</i>   |
| 2. <i>béḃḃḃḃ, thou wouldst be.</i> | 2. <i>béḃḃḃḃ, ye would be.</i>   |
| 3. <i>béḃḃḃḃ ré, he would be.</i>  | 3. <i>béḃḃḃḃ, they would be.</i> |

## 57.—OPTATIVE MOOD.

## PRESENT TENSE.

*Singular.**Plural.*

- |                                      |                                   |
|--------------------------------------|-----------------------------------|
| 1. <i>ḃo maḃad, may I be.</i>        | 1. <i>ḃo maḃḃḃḃḃ, we may be.</i>  |
| 2. <i>ḃo maḃair, mayest thou be.</i> | 2. <i>ḃo maḃḃḃḃḃ, may ye be.</i>  |
| 3. <i>ḃo maḃ ré, may he be.</i>      | 3. <i>ḃo maḃḃḃḃ, may they be.</i> |

## 58.—SUBJUNCTIVE MOOD.

This mood is the same in form as the Indicative, having *ma*, “if,” prefixed to the affirmative—*ḃo*,

---

\* *béḃḃ*, pronounced, “bay-ee.”

“that,” to the negative form of the present and past tenses; and *da*, “that,” to the *potential*, which thus receives much the same meaning in time, as the pluperfect subjunctive of English verbs.

## 59.—INFINITIVE MOOD.

PRESENT TENSE.

Do *béic*, to *bé*.

## 60.—PARTICIPLES.

PRESENT.

PERFECT.

FUTURE.

*a13* *béic*, *being*. *1a1* *m-béic*, *having been*. *a11* *1* *béic*,  
*about to be*.

*1a1*=*after* } Hence *1a1* *m-béic*, means, *after being*, or  
*a11*=*on* } *a11* *béic*, *on being*. *having been*.

This and all other verbs in Irish are conjugated in another more simple form—which is used very much in the spoken language—by expressing after the verb, as it is found in the *third person singular* of each tense, the personal pronouns, *me*, “*I*,” *tu*, “*thou*,” or “*you*,” *re*, “*he*,” *1*, “*her*,” *111*, “*we*,” *11b*, “*ye*,” *11ad*, “*they*.”

## EXAMPLE.

PRESENT TENSE.

*Singular.**Plural.*1. *ta me*, *I am*.1. *ta 111*, *we are*.2. *ta tu*, *thou art*.2. *ta 11b*, *you are*.3. *ta re*, *he is*.3. *ta 11ad*, *they are*.

PAST TENSE.

1. *b1 me*, *I was*.1. *b1 111*, *we were*.2. *b1 tu*, *thou wast*.2. *b1 11b*, *you were*.3. *b1 re*, *he was*.3. *b1 11ad*, *they were*.

FUTURE TENSE.

1. *béid me*, *I shall or will be*.1. *béid 111*, *we shall or will be*.

2. *bêið tu, thou shalt or wilt be.*      2. *bêið ríð, ye shall or will be.*  
 3. *bêið re, he shall or will be.*      3. *bêið ríad, they shall or will be.*

## PASSIVE VERBS.

### 61.—INDICATIVE MOOD.

#### PRESENT TENSE.

##### *Singular.*

##### *Plural.*

- |   |  |
|---|--|
| 1. <i>buailtear (=booilthar) me, I am beaten.</i> | 1. <i>buailtear rínn, we are beaten.</i>   |
| 2. <i>buailtear tú, thou art beaten.</i>          | 2. <i>buailtear ríð, ye are beaten.</i>    |
| 3. <i>buailtear re, he is beaten.</i>             | 3. <i>buailtear ríad, they are beaten.</i> |

*Thailltear me, "I am deceived;" ceiltéar, "I am concealed;" beannuigítear* (*é* is, always, aspirated after an aspirated consonant, but sounded after a consonant sounded), "I am blessed;" all synthetic tenses of all passive verbs, are thus inflected.

#### PERFECT TENSE.

##### *Singular.*

##### *Plural.*

- |   |   |
|---|---|
| 1. <i>buaillead me, I was beaten.</i>     | 1. <i>buaillead rínn, we were beaten.</i>   |
| 2. <i>buaillead tú, thou wast beaten.</i> | 2. <i>buaillead ríð, ye were beaten.</i>    |
| 3. <i>buaillead re, he was beaten.</i>    | 3. <i>buaillead ríad, they were beaten.</i> |

All past tenses of the synthetic form, are as this : *ð* or *ǵ* are here never sounded, *aið, oið, íð, uíð, aiǵ, íǵ, uíǵ*, are all pronounced as *ee* in *meet* ; but *íð* of the future=*ǵ* short.



## FUTURE TENSE.

*Singular.*

1. bua|l|fear| me, *I will be beaten.*
2. bua|l|fear| cu, *thou wilt be beaten.*
3. bua|l|fear| e, *he will be beaten.*

*Plural.*

1. bua|l|fear| r|n|n, *we will be able.*
2. bua|l|fear| r|b, *ye will be able.*
3. bua|l|fear| |ad, *they will be able.*

|ad, the accusative form, and not r|ad, the nominative, is used in all the passive tenses.

N.B.—The imperative is like the present of the indicative.

## 62.—HABITUDINAL MOOD.

## PRESENT TENSE.

*Singular.*

1. bua|l|tj| me, *I am usually beaten.*
2. bua|l|tj| cu, *thou art usually beaten.*
3. bua|l|tj| e, *he is, &c.*

*Plural.*

1. bua|l|tj| r|n|n, *we are usually beaten.*
2. bua|l|tj| r|b, *ye are, &c.*
3. bua|l|tj| |ad, *they are, &c.*

## PAST TENSE.

*Singular.*

1. bua|l|tj|de me,\* *I was usually beaten.*
2. bua|l|tj|de cu, *thou wast usually beaten.*
3. bua|l|tj|de e, *he was usually beaten.*

*Plural.*

1. bua|l|tj|de r|n|n, *we were, &c*
2. bua|l|tj|de, r|b, *ye were, &c.*
3. bua|l|tj|de |ad, *they were, &c.*

---

\* f not c in this place would appear to some the proper letter. My ear does not clearly tell me, that this form of the verb is in common use amongst the peasantry, but if it is used, the b, it occurs to me, ought to have an accent.

## 63.—POTENTIAL MOOD.

## PRESENT TENSE.

*Singular.*

1. *So m-bua|ltear\* me, that I may be beaten.*
2. *So m-bua|ltear tu, that you may be beaten*
3. *So m-bua|ltear e, that he may be beaten.*

*Plural*

1. *So m-bua|ltear iuu, that we may be beaten.*
2. *So m-bua|ltear ib, that ye may be beaten.*
3. *So m-bua|ltear iad, that they may be beaten.*

## PAST TENSE.

*Singular.*

1. *So m-bua|lč|de,† or so m-bé|đe|n bua|lte, I would be beaten.*
2. *So m-bua|lč|de tu, you would be beaten.*
3. *So m-bua|lč|de é, he would be beaten.*

*Plural.*

1. *So m-bua|lč|de i|nn, we would be beaten.*
2. *So m-bua|lč|de i|b, ye would be beaten.*
3. *So m-bua|lč|de iad, they would be beaten.*

## 64.—SUBJUNCTIVE MOOD.

## PRESENT TENSE.

For this tense prefix *ma* to *bua|ltear me* ("if I be beaten,") &c., or to *dú|ntar*, or any such word, and you have it; and for the past tense,‡ prefix *da* and *m*,

\* *Ta f|or a|gam so m-bua|ltear me*, "there is knowledge with me (I know) that I may be beaten." This form is like the Latin optative mood, as in the old grammars; and may be in some places translated, "may I be beaten; thus, *so n a|đru|đč|ar a|đur so m|olč|ar tu č|orđe a đe č|roca|ma|đ*, "O merciful God, may you be ever praised and adored."

† *Duba|rt me so m-bua|lr|đe me*, "I said I would be beaten."

‡ Though this tense is, in grammar, called *past*, it really represents *future* time.

or such eclipsing letter as will suit the initial consonant of the verb, and the tense is formed, thus, *da m-buaíl-éide me*, “if I would be beaten,” &c. The same rule holds good in the active voice. *ſ* not *é* most authors insert in this word and the like, but I am taking my work *mostly* from the *living* Irish language, which is the key to an accurate knowledge of it.

### 65.—INFINITIVE MOOD (one tense only.)

*da beíç buaílte*,\* “to be beaten:” past participle, *buaílte*, “beaten;” future participle, *ion buaílte*, “about to be beaten,” literally “fit beaten;” *iaí m-beíç buaílte*, “having been beaten,” literally “after to be beaten.”

Another mode of inflecting a passive verb is by placing the past participle of any verb after the verb *do beíç*, through all its variations, as “to be,” in English, for example, *taím*, or *ta me buaílte*, “I am beaten:” *bíð me buaílte*, “I was beaten;” *beíð me buaílte*, “I will be beaten.”

### 66.—HABITUDINAL MOOD.

#### PRESENT TENSE.

##### *Singular.*

1. *bíðim buaíte*,† *I do be beaten, or am usually beaten.*
2. *bíðiu buaíte*, *you do be beaten, &c.*
3. *bíð re buaíte*, *he does be beaten, &c.*

##### *Plural.*

1. *bíðimid buaíte*, *we do be beaten, &c.*
2. *bíðçí buaíte*, *ye do be beaten, &c.*
3. *bíðíð buaíte*, *they do be beaten, &c.*

\* The only form of the Irish passive verbs that is aspirated, as far as I can recollect, is what Dr. O'Donovan and the Rev. Mr. Bourke call the consuetudinal mood, *íolfaíðe*, *buaílfíðe* (*íð=ee* always).

† Prefix *do* and the proper eclipsing letter, and add the past participle, and you will have a subjunctive habitual mood, as, *do m-beíðim buaíte*, *do m-beíðíð buaíte*.

## PAST TENSE.

1. b̃iḡiṇṇ buaḡlte, *I used to be beaten, or was usually.*

## 67.—SUBJUNCTIVE MOOD.

## PRESENT TENSE.

*Singular.*

1. ʒo b-ḡuḡlḡm (=willim) buaḡlte, *that I am beaten, &c.*

2. ʒo b-ḡuḡl tu buaḡlte.

3. ʒo b-ḡuḡl ḡe buaḡlte.

*Plural.*

1. ʒo b-ḡuḡlḡuḡḡ buaḡlte.

2. ʒo b-ḡuḡl ḡḡḡ buaḡlte.

3. ʒo b-ḡuḡlḡḡ, or ʒo b-ḡuḡl ḡḡḡ buaḡlte.

## PAST TENSE.

*Singular.*

1. ʒo ḡaḡḡḡ, or ʒo ḡaḡ (=rōḡ) ḡe buaḡlte, *that I was beaten.*

2. ʒo ḡaḡḡḡḡ, or ʒo ḡaḡ tu (tḡḡḡ) buaḡlte. *that thou wast beaten.*

3. ʒo ḡaḡ ḡe buaḡlte, *that he was beaten.*

*Plural.*

1. ʒo ḡaḡḡḡḡ buaḡlte, *we were beaten.*

2. ʒo ḡaḡḡḡḡḡ buaḡlte, *ye were beaten.*

3. ʒo ḡaḡḡḡḡḡ, or ʒo ḡaḡ ḡḡḡ buaḡlte, *that we were beaten.*

## FUTURE TENSE.

*Singular.*

1. ʒo ḡ-bēḡḡiṇṇ buaḡlte, *that I would be beaten.*

2. ʒo ḡ-bēḡḡḡḡ (=may-hā) buaḡlte, *that you would be beaten.*

3. ʒo ḡ-bēḡḡḡḡ ḡe buaḡlte, *that he would be beaten.*

*Plural.*

1. ʒo ḡ-bēḡḡḡḡḡ buaḡlte, *that we would be beaten.*

2. ʒo ḡ-bēḡḡḡ, or ḡ-bēḡḡ ḡḡḡ buaḡlte, *that ye would be beaten.*

3. ʒo ḡ-bēḡḡḡḡ buaḡlte, *that they would be beaten.*

## 68.—POTENTIAL MOOD.

## PRESENT TENSE.

*Singular.*

1. b-*féid*ir *zo* m-béid *me* bua*il*te, *I may be beaten.*
2. b-*féid*ir *zo* m-béid *tu* bua*il*te, *you may be beaten.*
3. b-*féid*ir *zo* m-béid *re* bua*il*te, *he may be beaten.*

*Plural.*

1. b-*féid*ir *za* m-béidm*id* bua*il*te, *we may be beaten.*
2. b-*féid*ir *zo* m-beid*é* *bua*ilte, *ye may be beaten.*
3. b-*féid*ir *zo* m-beid*id* bua*il*te, *they may be beaten.*

As regards the formation of the tenses and persons, as the oldest Latin grammars do not treat of such matters, I omit that subject, and I call attention to the terminations and endings of what verbs are given, by observing which the student will have no difficulty in writing any Irish verb.

The only remark necessary to be made is this, that, as the imperative is the root, like *ama* in Latin (*ama-re*), by annexing *im*, you have the synthetic present, and by post-fixing *me*, you have the analytic indicative, as *zraðuim*, or *zraðuim me*. By aspirating the initial consonant, and exchanging *uim* for *ad*, you have the infinitive, as *zraðad* (= *grawoo*), “to love”; but if a slender vowel go before the final consonant, in that case, to form the infinitive, you infix *u*, as *míuim* (= *meenēē*), *míuim ad*, “to diminish.”

## 69.—IRREGULAR VERBS.

The Rev. Ulick Bourke, in his grammar, reckons only ten, and, he says, that these are only defective, but he maintains that they are regular, as far as they go. He urges that the borrowed tenses, in some of them, are from obsolete verbs; he adds, that the French has sixty-eight irregular verbs, and that in the latter language a great many letters are quiescent, or have sounds quite different from their appearance; yet, strange to say (he exclaims), our people call it a difficulty, which they are unwilling to encounter, to learn their mother tongue, whilst they spare no pains



to acquire a knowledge of a vastly more difficult, and a foreign dialect." He expresses an ardent hope, that Irishmen will throw off such apathy.

Space will not allow me to inflect the irregular verbs, but with the help of a dictionary, such as O'Brien's, the student will easily learn these verbs.

## 70.—ADVERBS.

An adverb is a part of speech joined to a verb, an adjective, or an adverb, for the purpose of expressing some circumstance respecting any of them.

Irish adverbs are simple or compound. The former are never written, unless incorporated with other words; such are *an*, like the Latin *in*, being intensive or negative; *anacraic*, "very convenient," or "inconvenient." Even in English "in" has the same import, as "*invaluable*," *of great value*, or *valueless*. Besides *an*, we have *dó*, *ró*, *ain*, or *ainn*, *oí* or *oíe*, *e'* or *éag* or *éu*, *ear*, *in*, same as *an*, *in*, *nean*, *air*, *oir*, *ac*, *fair*, and perhaps a few others. The compound adverbs, as in French, are generally made up of a preposition and adjective, a participle, or a noun, as the case may be, as *le-abuís* or *apuís* or *go-hapuís*, "quickly," that is "with ripe"; *le reun*, "luckily," or "with luck;" *go-dearibéa*, "certainly," or "with affirmed." Such words can be scarcely called adverbs in any language, yet they are in all languages;—*avec hauteur*, "haughtily," that is, "with haughty;" *propterea*, "wherefore," that is, "on account of these things;" *quam-ob-rem*, "consequently," that is, "on account of which thing"; also, *τουνεχα* in Greek; as, however, *valde bene*, *satis grande*. are not joined in Latin, it is inelegant to write *go-maíe*, but *go maíe*; yet *no-maíe* must be written, as *no*, in this place, is an inseparable particle. We must say, *an-maíe*, *in-maíe*, *oir-maíe*, for the above reason. Inseparable particles must be always attached, though separable ones are to be detached, as *habuís* (or *apuís*) *go luac*, "early." In looking for a word in an Irish dictionary, the adventitious letter must be put out of view; for instance, *abuís* is the word to be found, not *h-abuís*; *oiribíre*, not *c-oiribíre*, is the word in the vocabulary.

## 71.—PREPOSITIONS.

A preposition is a part of speech set before a noun or pronoun, or used in composition, as, *do Séadán*, "to John," *duí* (= *do tu*), "to you;" *com-ionann ain*

ḡac\* uḡle ḡḡḡ, “co-equal in all things.” They are simple and compound; simple, as aḡḡ, ḡo, le, tḡe, &c.; compound, as, τaḡḡ-éḡḡ, aḡḡ-éḡḡ, τaḡḡ-aḡḡ, aḡḡ-aḡḡ, &c.; separable, as these just given; inseparable, as co, com, &c.

## 72.—CONJUNCTIONS.

A conjunction is a part of speech which connects words, clauses, or sentences. They are conjunctive and disjunctive. The conjunctive joins both the words or sentences, and the sense, as aḡuḡ, ḡḡ,† “and;” the disjunctive unites or links the words or members of a sentence, but disjoins the meaning, as aḡt (in ordinary conversation aḡ is often used for aḡt), “but.”

## 73.—INTERJECTIONS.

An interjection is a part of speech which expresses some sudden emotion of the speaker.

The interjections were much used by the ancients, and are still of frequent use in the East, as they have been amongst all primitive tribes; but they are not a sign of savagery; for any pathetic language abounds in them. Some of the Irish interjections are a! “oh!” a-bu! (*recte* a-buaḡ) “hurrah!” or “to victory!”—this was the war-cry; oḡ! “oh!” oḡḡḡ! “alas!” ḡuḡḡ-le-luḡ! “bloody wars!” ḡaḡaḡḡ, ḡḡḡaḡḡ, “alas!” ḡḡ ḡaḡḡe tḡ! “fie!” or “my shame you!” &c.

## 74.—SYNTAX.

Syntax is a treatise on the due arrangement of words, according to fixed rules, for the purpose of conveying our ideas clearly. It is accurately divided into four parts, viz.: concord, government, apposition, and figure.

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\* Uḡle, “all,” eḡle, “every,” ḡac, “each,” ḡac ḡeaḡ, “each man.”

† Though ḡḡ is found in old MSS. to denote “and,” I think it is a corruption for ḡ, for aḡuḡ.

The Irish concord is fivefold, 1st, between the article and the noun; 2nd, between the substantive and the adjective; 3rd, between the relative and the antecedent; 4th, between the nominative case and the verb; 5th, between the substantive and the substantive.

Agreement is a sort of government, inasmuch as the former word commands or directs the other; thus, if the article be a particular gender, the noun or substantive must be of the same gender; also, a noun generally guides the case, gender, and number of the adjective. I have said *generally*, because though the noun be in the dative case, the adjective is not. The person of the nominative case commands, or governs, the person and number of the verb; the antecedent governs the case, gender, and number of the relative, and when two substantives are put in apposition, as *Seafán, Aib-eapac Tuama*, "John, Archbishop of Tuam," then the latter noun must be of the same case as the former: this is called the fifth concord.

75.—GOVERNMENT is that power which one word has over another.

76.—FIGURE is a peculiar mode of expression, as when we use one case for another, which is of frequent occurrence, especially with the poets; thus Dido says to Æneas, *Urbem, quam statuo, est vestra*, "the city which I am raising is yours," in which "urbem," the accusative, is put for "urbs," the nominative.

In Connaught, in a public address, the dative case is sometimes used for the vocative, as *a fcaitib*, "O men," or "men."

The rules of Syntax will be given in the order of the parts of speech; hence the article will be first treated of.

#### 77.—RULES FOR THE ARTICLE.

The Irish article, as regards its general use, and its position in a sentence, has nothing peculiar.

*Ba*, *buð*, the past tense of *is* ("it is") mostly aspirate the initial consonant of the substantive or adjective which follows; *ba Shíceal a dubairt é*, "it was Michael who said it;" *buð maic an calín*, "it was good the girl" ("she was a good girl.") In this phrase, though

the definite article is used in Irish, yet in English we apply "a," the indefinite article. In some parts of Ireland, h is prefixed for euphony, to words beginning with vowels after b, bu. \*

A writer on Irish grammar says, that the article is used before numerals. So it is in English, as "the one pound note, the two pound note," &c. There is no necessity to crowd a grammar with rules of this sort. He also adds, that *uile*, when it signifies "every," requires the article before it. That is not true—*cia dubaíuit ríonn*, "who said that;" *eile duine*, "every person;" here there is no article; but *uile*, unless in corrupt language, is "all," an *indefinite pronoun*, not "every" (*eile*), which is a *distributive pronoun*. There is a peculiarity of idiom, as some think, which belongs to the Irish article—*bhí ríad 'nn a b-éarais ánda*, "they were tall men," literally (according to some writers), "they were in their tall men;" but this is a false version; it should be "they were in (that is *among*) the tall men; just as we say in Latin, "*Sunt in bonis hominibus*," "*bonorum hominum*," "*de bonis hominibus*," or "*inter bonos homines*," "amongst" or "of good men." Any one having an ordinary knowledge of Latin will admit the accuracy of this translation; *éa re 'nn a róláine maíé*; *éa rí 'nn a calín éar*, "he is a good scholar; she is a nice girl;" literally, "he is in the good scholar (that is *scholarship*—the *concrete* for the *abstract* noun, which is common in all languages); she is in the nice girl (that is *girlship*);" *éa re 'nn a íaíáinn*, "he is a priest," or "he is in the priest" (that is, *in the priesthood*). In these phrases, *róláine*, *calín*, *íaíáinn*, might be considered as used idiomatically, for *róláinias*, *calínb*, *íaíáinnias*. This being so, the expression is just as in Latin—"is, in, of, or amongst the good scholars—the nice girls—the priests." It has been a mistake with writers of Irish grammar to state that *a* is not used as an Irish article. I agree with O'Halloran, who says it is; *éa re r a m-baile*, "he is at home," or "he is in the town;" *r* is the preposition, and *a* is the article "the."

Sometimes, though the article is used in English it is not in Irish, as *léiḡ leabhair na rḡḡarṡ*, "read the books of the priests," but, properly speaking, "the priests' books." However, if I would talk of certain books of the priests', some would say, *léiḡ na leabhair na rḡḡarṡ*, "read the books (that is, *the certain books*) of the priests. But this appears to me a frigid clause. In such phrases the former article is usually omitted.

\* Here note that γ after a noun shows the noun is feminine, and, therefore, καλίη is feminine.



In Connaught we have one peculiar mode of expression, as *ṛeap tṛṣe*, "the man of the house," literally, "man of the house," or *ṛeap tṛṣe*; this latter expression I don't remember having ever heard in the West, unless in this way, *ṛ ṛapṛ an ṛeap tṛṣe éu*, "you are a good housekeeper." But if I am asking for "the man of the house," I will say, *cá b-ṛuṛ ṛeap a tṛṣe*—here again is an exception from the rule, which aspirates the genitive case singular of masculine nouns; *ṛeac* is set down in dictionaries as the masculine gender, yet the *ṛ*, in the genitive case, is not aspirated. I am inclined to think, that *ṛeac* is naturally feminine, though it has the masculine article, as the word "woman," in Greek, takes the masculine article in the dual member. Moreover, it occurs to me, that *ṛa tṛṣe* is better than *a tṛṣe*; *ṛa ṽṛéṛe*, "of the sun," *ṛa* being feminine, though in every language "sun" is masculine. I cannot understand how *ṽṛṛaṽ* is feminine, whereas the pagan Irish adored *him* as their great God. I think that this, too, is an idiom. In French, Latin, and Greek, "the sun" is *he*; even a stone is in Latin *he*, and in Greek *she*. The term gender, save only as far as it regards animals, is, in grammar, an *ideal*, not a *real* name, used for convenience. Perhaps *ṛeap a tṛṣe* is elliptical, *ḃ'* for *ḃo* being omitted. If so, the translation is "a man for the house," equal to the French phrase, *une femme aux huitres*, "an oyster woman," or "a woman for oysters."

From what has been said, it appears that the article is not prefixed to names of small towns or villages, as *ḃaple-lḃ-abuṛ*, "Ballyhavis" or "Riverstown;" *ḃaple-aṛa-clṛaṛ*, "Dublin," or "the village of the ford of hurdles," though now a distinguished city, has not an article, because it was, at first, only a small place.

1. When we would distinguish a man in English, we write or say, "the Patrick," so in Irish, *an Paṛṛaṛc* (=an *Pawric*). One who has written lately on grammar, lays it down, that the article goes before gentile nouns. That is partially true, but only as far as it is so in any language. We do not use the article before an indefinite gentile noun, thus we say only, *Ṡaṽṛan-ṛac*, "an Englishman," but *an Ṡaṽṛan-ṛac*, "the Englishman." The use of our article, in this respect, is the same as that of the English one; *ṽall*, "a stranger;" *an ṽall*, "the stranger;" *Ulṛac*, "a Northern;" *an Ulṛac*, "the Northern."

2. The article is used before the names of virtues, vices, and abstract nouns, as in French. For example :



ḡoḡḡ e ḡḡḡ aḡ cḡeḡḡeāḡ,\* “what is faith.” In this sentence we don’t give the English of aḡ, “the.” I must, at the same time remark, that we say, ḡoḡḡ e ḡḡḡ ḡḡoḡeāḡ, “what is pride.” However, some say ḡoḡḡ e ḡḡḡ aḡ ḡḡoḡeāḡ. The latter is the better phrase.

3. Before foreign countries and their chief towns, rivers, months of the year, and before the names of places at home, for the sake of pre-eminence, as ḡa ḡ-Éḡḡeāḡḡ, “of (the) Ireland;” ḡa ḡḡḡḡe, “of (the) Meath,” or (I have seen a silly distinction as regards the feminine and masculine gender, of which space does not allow me to take further notice), “of the parts,” as that county or “Royalty” consisted of parts taken from the other provinces, to constitute a Supreme Royalty for the ARD-REE, or HIGH KING. The general rule is, whenever “the” is used in English, aḡ or a is used in Irish. The governed noun in Irish always follows the governing noun; this is not so in English and Latin, but it is in French and Greek, which is an evidence of their identity with our language. A word, having an initial vowel, will, generally, for the sake of euphony, take ḡ (wherever an eclipse would occur), in words which begin with a consonant. This is precisely what is observed by Greek writers. J (*in*), takes ḡ, if the word after it begins with a vowel, whatever part of speech that word is.

## 78.—THE GOVERNMENT OF SUBSTANTIVES.

When two substantives, signifying different things come together, the latter is governed by the former, (even though *this* be a quality of *that*), as, ḡḡāḡ aḡ

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\* Cāḡ e is the proper expression; the reader will remember, that ḡ sounds always as *th* in *though*, the tongue protruded between the teeth; ḡoḡḡ e (*gudh ay*) is the vernacular language, cḡeāḡ e is the language of Donlevy.

τ-ῤῶῖῖῖῖ, “mountain of the priest,” or “the priest’s mountain.”

Here note, that, though the definite article, *the*, be expressed before each of two English substantives, such as mentioned above, yet, in Irish, the article is placed only before the latter, thus, “the top of the rod,” ḃḃḃ ḡḡ ῤῤῤῤ. The student—a stranger to our language—must look closely to this remark.

If a question is put, or if emphasis or distinction is required, instead of the genitive, we use the dative or ablative, with the preposition ḃo, “to;” le or leῖῖ, “with” or “by,” and the assertive verb ῖῖ, as ῖῖ leῖῖ ḡḡ τ-ῤῶῖῖῖ ḡḡ ῤῤḃ ῤo, “it is with the priest this mountain”—“this mountain is the priest’s.”

When “of” means “out of,” or “among,” as “one of the poets,” then the latter substantive cannot, as in Latin, be put in the genitive, but in the ablative, as indeed it may also be in Latin, as ῖḃḃ ḃoḡ ḃe ḡḡ ῤῤῖῖῖῖῖ, “each one of the soldiers,” or “Fiana,” that is, “out of” or “amongst the Militia.” In Latin we say, *quisque militum, de, or ex militibus, or inter milites*; not so in Irish.

If the genitive case of a proper noun begin with an aspirable consonant, even though the article be not expressed, the consonant is aspirated, as ḃḃῤῤ ḡḡῤῤῖῖ, “Miltown,” leḃḃḃ ῖῤḃῖῖῖ, “John’s book.” However, ḃ and ῖ, not aspirated, may sometimes sound better. Some excellent writers aspirate the genitive singular of even common nouns of the masculine gender even without the article.

Some grammarians assert that o, uḃ, ḡḡ, ḡḃḃ, do not aspirate proper names of families. These writers must not have mixed intimately with the Irish speaking population, else they would not have ventured the statement without qualifying it. In Connaught (which is my native province), and amongst the labourers who come to Dublin, on their way to England, I made myself positive that the assertion is not a fact. I asked an excellent musician, who plays in this city, what was his name. I addressed him in the vernacular, and he answered, ῖḡḃ ḃoḡḃḃḃ, pronounced *mac ghonougha* (Mac Donough). In page 504, A.D. 1315, *Annals of the Four Masters*, edited by Dr. O’Donovan, I find, ḡῖ ḃoḡḃḃḃῖῖ, “of O’Connor,” in which ḃ is aspirated; and in page 506, A.D. is read, Ḗ ḃ-ḃoḡḃḃḃῖῖ, “O’Connor; here Ḗ causes eclipses, c being used generally in old MSS. for ῖ, as the eclipsing letter. This makes me suppose that, occasionally, the old writers substituted *eclipse* for aspiration. Again, if we find old authors using a certain mark in some passages, and if the same mode be the common practice amongst our peasantry, we must arrive at the clear conclusion, that *aspiration* was the rule, and that the absence of the mark of aspiration arose from one or other of two causes, viz., that time defaced it, the point (·) being so small, or, that the writer omitted it,

feeling that his readers could easily supply it; moreover, I give a case in point from memory:—I remember, when a child, that a man lived in the town in which I was born; we never called him but *Seadhán ua Dóimhneil* (*shawn ee ghōneil*). I knew him by no other name. A late writer on grammar quotes, in sustainment of his assertion, an author who, as I learned in that author's native town, knew not Irish grammatically, and who could speak it only very imperfectly: of this fact I am myself aware. This I can state, that my family, if speaking of a member of a family, and not prefixing the Christian name, would say, for instance, *Mac uí Bhriain*, "O'Brien," literally, "a descendant (or son) of the offspring of Brien;" *orduibh Mac Uí Bhriain*, "order O'Brien." This is the common expression, so that, in such case, "Mac" and "O" are used. Euphony may, now and again, require an exception, as I stated already in regard to *d* and *c*, thus, in *Mac Carraigh*, an aspiration on *c* would create a continued rough sound, as having after it *ri* and *é*, each of which is rough; also, *Mac Cochláin* would be unmusical; whereas, by inserting an unaspirated *c*, as the first letter of *Cochláin*; the *c* in *mac* so blends with *Cochláin*, that they sound on the ear as if *macochláin*; but if I say *mac uí éarraigh* (MacCarthy) *mac uí éochláin* (MacCoughlan), my language is rendered musical by the use of the symphonic *u*, and thus the disphony is prevented.\*

## 79.—THE GOVERNMENT OF ADJECTIVES.

1. Adjectives of fulness, emptiness, likeness, privation, or want, govern the genitive case, as, *iomadh zúeijzjz, lan tóircaid*, "many of Greeks (many Greeks), full of fruits;" *earbuidheac rubaile*, "wanting (of) virtues;" *mac i r ámauil achar*, "a son (it is) like a father;" *talis pater qualis filius*; "cat after kind," is an aphorism in common use amongst the peasantry; here mental likeness is expressed.

When external or physical likeness is intended, we say, *i r coromáil a n mac lé-η achar*, "it is like the son with the father" (the son is like the father); *η* is only euphonic, and must not be printed with either word, but is to be sounded with *le*, and written *lé-η*; *á*, "his," in this place is, for euphony, generally omitted. The Greek authors abound in instances like this insertion of *η*.

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\* In page 385 of Dr. O'Donovan's Grammar is found *Mac Uí Bhriain*, the usual version, though not the literal, is "O'Brien," for, the *literal* is "Mac O'Brien," or "son of a descendant of Brien." This clause is taken from *An. Four Mast.*, A.D. 1559.

De. d' is frequently used before the genitive case; the ablative case plural with de is used after the above adjectives, as lán de fearaib, "full of men;" earbuibead dé rubaileib, "deficient in" or "of virtues;" but this form of language is not usual.

S e\* Mhúicad an fear is raióbne eibin (or de) na fearaib, "Morgan is the richest man amongst (or of) the men;" rí Mhúine maéairi Cúiorb, an bean is beannuigéte éarí mhaolb, eibin mhaob, or de mhaolb, "above women," "amongst women," or "of women."

2. Dimension or measurement is expressed by a noun, not by an adjective, as, teac fícb tmeigé,† (or tmeigib), or cora, or coraib arí (or aní), fad, "a house twenty feet in length."

A Latin scholar sees, at first glance, that fícb, with the noun, is the accusative case, on fad, "long," or "length." If I mistake not, I used to hear some of the peasantry say, éa mo éallamra tiri péirib níor leighe ná do éallamra, "my land is by three perches wider than yours." This is exactly as in Latin—*ager meas in latitudinem centum et viginti vergis magis jacet quam tuus*. I could find no Latin term to express "perch," and I was, therefore, obliged to supply an equivalent, "120 yards." Notwithstanding what I have written, my opinion is that tiri péirib depends on the preposition lé, "by," which is understood.

N.B. Adjectives signifying knowledge, love, or any affection of the mind, do not, as some writers assert, govern a genitive case, as the case supposed to be governed by them depends on a preposition, expressed or understood, thus, eólaic rí an d-teagairig rí, "learned in that doctrine." Teagairig depends on rí, the preposition.

3. The comparative degree is followed by ná, having after it the like case as went before it; the a in ná, "than," "nor," "not," being accented to distinguish it from na, "of the." The superlative degree does not, as in Latin, govern a case, but it is followed by de (in some writings do), or some preposition, with such case as the preposition requires: bí Mhúine raolóbairí (seuvir) anuir ná rúbailcib a bíob mactanaic.

\* 'S e=ir e must be never joined, though pronounced as if one word; such is the system as regards Greek particles.

† Teac fícb tmeigib arí fad.



## 80.—GOVERNMENT OF PRONOUNS.

This part of my treatise will be given under the proper heads. Their government has nothing peculiar, and as regards what some grammarians say about the objective case of the pronouns being almost invariably placed after the nominative case (the latter itself being for the most part after the verb), this is only natural, inasmuch as the accusative of nouns, of which pronouns are only the representatives, are placed after the nominative; though, in Irish, the nominative and objective, in prose, always, go after the verb, and generally in poetry, yet, in the latter, there may be an exception.

“*Ṭaṁṁc cūm an cuan*                      *ḍibhṁṭeac ó Éirne.*”

“(There) came to the beach (a poor) exile of Erin.”  
*Archbishop MacHale.*

In another line we find the nominative case before the verb:—

“*Ṣho éruic ḍaoṁṁ ḡ ḍroṁṁṁeac ḡ h-euḡ lé ḡa m-bláta*  
*Ṙáilte ḡ cuṁṁṁḡ ḡ m’ clann m’ áṭar a’r ṁo ḡaoṁl.*”—*Ibid.*

In this line *Ṙáilte*, “welcome,” is the accusative case on *cuṁṁṁḡ*.

## 81.—GOVERNMENT OF VERBS.

Active transitive verbs govern the accusative case of nouns and pronouns, and this case is (except some few instances in poetry) always placed after the nominative, the latter being mostly after the verb, as, *buaṁl ṙe é*, “he beat him;” *buaṁl ṙṁḍ ṁḍ*, “they beat them;” *buaṁl ṙṁ ṁ*, “she beat her;” *báṙḡ an ṙáḡarṁ an leaṁb*, “the priest baptised the child.”

Some would fain make it appear that *ṙḍ*, *ṙṁṁ*, *ṙṁ*, *ṙe*, &c., are nominatives, and that *ṁḍ*, *ṁṁ*, *ṁ*, *e*, are accusatives. This is idle talk; for the latter are nominatives in the passive verbs. The truth is, that, as the nominative and accusative of nouns, at least in



modern language (there are exceptions in old writers), are alike, so are these of the pronouns, with this difference, that for the sake of euphony *r* is omitted from the pronouns, when they are used in the accusative case. There can be no difficulty in knowing the accusative case, as it comes after the nominative. The nominative and accusative are alike in French and English, and locality alone distinguishes them. So it is in Irish. The use of either form depends on some circumstance.

A learned writer says, "If the article be expressed before the predicate, then the attribute comes next after the verb, as *í me an fear*, which is literally translated, 'it is I the man' (I am the man)." Now, *an fear*, not *me*, is the attribute; for the attribute is what is affirmed or denied of the subject, and, clearly, "the man" is what is affirmed of "I;" *Í m'íre an b'air*, "I am the poet," "poet" is plainly what is affirmed of *m'íre* or of "I." Again, it is not a fact that *e*, *i*, *ja*, *io*, *re*, *ri*, &c. are, invariably, used in modern writing. These criticisms are made to call attention to these matters, and not in an unkindly spirit. I detest pedantic or insolent criticisms on any writer, as each does his best. Again, in another page, the same author says, "Some verbs require a preposition after them"—true; but the accusative case is suppressed, as in the very example he gives, *íar íd*, "asks of God;" *íar ar íd e*, "asks it of God;" *labair le Doimhneall*, "speak to Daniel," is the same as if I said, *labair d'íthíthí le Doimhneall*, "speak your mind to Daniel."

## 82.—THE CASE ABSOLUTE.

There is no such case known in the Irish language, because the meaning of such is, that it is independent of the rest of the sentence. That which some Irish grammarians call the dative case absolute, cannot be so called, because it depends on a preposition. Thus, *ar a m-beir do r an áit* (*awith*) "on his being (to be) in the place;" *a m-beir do* is a synthetic dative case, governed by *ar*, and *an áit* depends on the preposition *r*.

It would be much better for writers not to encumber our syntax, which is, in itself, the most simple, its rules being few and easily understood.

## 83.—RULES FOR ASPIRATION.

The aspirable letters are, *m*, *b*, *p*, *f*, *t*, *d*, *c*, *g*, *r*. (see chapter on letters.)

1. All possessive pronouns, singular, except *a*,

“her,” make the following consonant, if aspirable, to be aspirated, as, *mó céan*, *do céan*, *a céan*, “my head,” “your (thy) head,” “his head;” but *a*, “her,” does not aspirate, thus, *a cean*, “her head;” *ar*, “our;” *bar*, “your;” *a*, “their,” mortify the initial consonant, except *r*, thus, *bar m-barb*, “our poet;” *bar 3-ceart*, “your right;” *a b-peacad*, “their sin;” but we say *ar ra3art*, “our priest;” *bar rúle*, “your eyes;” *a rhab*, “their mountain.”

2. The genitive\* singular, masculine, and the nominative and accusative singular of feminine nouns, when the article precedes, produce aspiration, *an báird*, “of the poet;” *an bean*, “the woman;” *r* in *rao3air* is not aspirated, as, *luac3 rao3air*, “price of labor or reward;” but the initial consonants of genitive feminines are not aspirated, nor is *ir*, “is,” then mortified, thus, *na cúire*, *na ceirce*, “of the cause,” “the hen’s;” *na rraide*, “of the street.”

3. Wherever other letters are aspirated in the singular number, *r* is sometimes mortified, that is, it is silent, provided *l*, *n*, *m*, or a vowel follow it; thus, *an t-ra3a3air*, “of the filth;” *an t-ra3airt*, “of the priest.”

In the genitive case singular, before *calíh*, “a girl,” the masculine article is set, as *an* (not *na*) *calíh*, “the girl’s;” but the Greek has the same peculiarity as regards “woman” in the dual number; *τω γυναικε*, “the two women;” here *τω* is the masculine article. It will be said that it is Attically for *τα*. Admit it; so I say *an* before *calíh* is idiomatically for *na*, “of the;” so also, *na 3neíne* for *an 3neíne*, “of the sun.” Because of this peculiarity of these words, a grammarian has set down *calíh* as the masculine gender. This is a mistake, as will appear by the application of the rule I laid down in the paragraph on genders. There I said, that the genders of nouns were discoverable at once in this manner:—any noun taking *re* or *e* after it is masculine—*reart ma3t e ro*, “a good man (is) he, this,” that is, “(this) he is a good man;” but taking *ri* or *i*, the noun is

\* The initial mutable consonant of every vocative case is aspirated.

feminine—*calíḡ* *dear* *í ro*, “a nice girl (is) she this,” that is, “(this) she is a nice girl;” *ḡḡḡḡ ḡḡḡ e ro*, “hot sun (is) he this,” that is, “(this) he is a sultry sun.” Hence it is clear that *ḡḡḡḡ* is masculine, and *calíḡ* feminine. No language with which I am acquainted has so facile a rule to fix the gender as the Irish.

4. *ḡḡ*, *ḡḡ*, *ḡḡ*, *ḡḡ*, sometimes *ḡḡ*, and the other simple prepositions cause aspiration. *Bḡ*, or *buḡ*, “was,” being the past tense of *ḡḡ*, cause aspiration, and if the following word begin with a vowel, *h* is inserted, *ba h-ḡḡḡḡ ḡ*, “he was an idiot.” However, this is not always the case, at least in Connaught. We say, *b' ḡḡḡḡḡ ḡḡḡ*, “it was joyful for us,” some say, *baḡ ḡḡḡḡḡ*; *ḡḡ* does not aspirate.

5. *ḡḡ*, *ḡḡ*, *ḡḡ*, *ḡ*, generally before verbs, aspirate; *ḡ*, *who*, *which*, *what*, though understood, causes aspiration, as, *ḡḡ ḡ-ḡ ḡḡḡ*, “the he,” or “the person (who) concealed,” but in such a place as the above, *ḡ* is not, always, aspirated; for no one would write *ḡḡ ḡ-ḡ ḡḡḡḡḡ*, yet we say, *ḡḡ ḡ-ḡ ḡḡḡ*, “the person (who) closed.” *ḡḡḡḡḡ* is the only past tense of an aspirable verb, not aspirated, as I think. The Rev. Mr. Bourke writes, that verbs, beginning with a vowel, require a prefixed *h* in the past tense. This is not always so in Connaught, *ḡḡ ḡḡḡḡḡḡḡ*, “I don't order.” It may be sweeter to insert the *h*, but it is seldom done.

6. All mutable consonants suffer aspiration when they are the first letters of the latter part of a compound word, as, *ḡḡ-ḡḡḡḡḡ*, “easily done,” or “practicable.” But it is wrong to make *'ḡḡ ḡḡḡ*, “young woman;” *luḡḡ ḡḡḡ*, “swift foot,” compound words. With as much propriety could “young-woman,” “swift-foot,” be written in English, or *bonus-puer*, *malus-puer*, be written in Latin. It is time to put an end to such a practice, it being incorrect—see rule on hyphen.

S, s, τ (unaccented) and η, being the last letters of the first part of a compound word, do not aspirate the consonant after them—meacan buide, “a carrot;” but it is wrong to write, *Áird-Ṭiaḡairna*, “Supreme Lord.” A person who carefully watches the compounds of any other language, will see what ought to be the compound Irish words. We must write *Áird Ríḡ*, “High King,” not *Áird-Ríḡ*. We must walk with the times.

I may as well, in this place, dispose of the rules for the use of the hyphen.

1. The hyphen (-) is used in connecting compound words, as *áir-éir*; also, when part of a word ends a line, and the remainder is in another line. In this case it is placed at the end of the first line, and not at the beginning of the second.

2. The hyphen must not be used when each of the two substantives retains its own accent, as *lía fáil*, “the prophesying stone.” The hyphen must be used when the latter loses or changes its accent.

3. If two substantives are in apposition, and either of them can be separately applied to the person or thing designated, we must omit the hyphen, as *Áird bʰreicé*, “Chief Justice.” However, when they are not in apposition, and one of them can be separately applied to the person or thing, then the hyphen is to be inserted, as *boḡail-bo*, “a cow-boy.”

4. When one of the two substantives serves for an adjective, expressing the substance of which the other consists, and that either may be placed first or second in order, then the hyphen must be omitted, as *cloḡ óir*=*óir cloḡ*, “golden stone,” or “a stone of gold.” Matter, not possession, is here meant, but, when one of the two substantives signifies possession, or implies *for* or *belonging to*, the hyphen must be used *féar-ceoil*, “a musician;” *bean-croḡail*, “a knitting-woman.”

5. Between an adjective and a substantive the hyphen must not be used, as *Áird Réim*, “high sway,” or “supreme rule.” If, however, the adjective and its substantive are used as a kind of compound adjective to another substantive, the hyphen is to be inserted, as *beaḡ-eaḡlaḡ*, “little fearing,” or “dauntless;” *mʰíh-rcʰuḡaḡ*, “close investigating.” The above are the general rules for the hyphen.

7.— All nouns, beginning with a vowel, and declined with the article, take *h* before *na* in the singular and



plural number, to prevent the hiatus (melody being the main cause of aspiration and eclipse); but the genitive plural takes *h*, as *na h-uilleann*, “of the elbows,” whereas the nominative is *na h-uilleanna*, “the elbows.” The *uilleanna*, as the nominative plural, I have never heard used by the peasantry of Connaught. Instead of it I have known them to say *mo da uilleann*, “my two elbow.” The English language has a like idiom, “one trout,” “two trout,” the singular and plural being alike in form.

8.—Masculine nouns, beginning with a vowel, take *τ* in the nominative singular, as *an τ-atair*, “the father;” but in the genitive it is *an atair*. Such is the rule for all nouns of this class. The perfect tense of almost all verbs is aspirated, whether *a*, *do*, or *po* be expressed or not. My opinion is, that *a* is not a prefix of that tense, but that it is a relative pronoun. I am likewise of opinion, that, in such phrases as the following, *a* is a personal pronoun, not a prefix, *δ’ a fadair*, the usual but corrupt version of which is “to free;” whereas the true version is “to free her, him, it, them:” *δ’* for *do fadair* is the verb, *a* the pronoun.

As regards *do*, I am of opinion that it is to be used before the past tense, only when emphasis is to be expressed, or a question asked. I hold that it is corrupt language to say, *do dún Dairmuid an doruis*, unless emphasis be intended; for the version is “Dermod did close the door,” whereas, *dún Dairmuid an doruis* is translated, “Dermod shut the door.”

The relative is understood in such sentences as this—*Cógan do bair*, “John, who baptized.” It would be rather stiff Irish to write, *Cógan a do bair*.

#### 84.—ECLIPSES.\*

Eclipse is the mortifying or deadening the sound

\* N.B.—*dh*, being the sweetest consonant, is never eclipsed, though it may be aspirated, as *an maircádh*, “our rider.”



of one consonant, by prefixing another sweeter one of the same organ; thus *b* is eclipsed, deadened, or rendered silent by *m*, the sweetest of all the consonants.

## TABLE OF ECLIPSES.

<i>m</i>	deadens	<i>b</i> ,	as	<i>a m-bō</i> ,	<i>their cow.</i>
<i>b</i>	„	<i>p*</i> ,	„	<i>aṛ b-peann</i> ,	<i>our pen.</i>
<i>b</i>	„	<i>f</i> ,	„	<i>a b-fuill</i> ,	<i>their blood.</i>
<i>ḡ</i>	„	<i>c</i> ,	„	<i>buṛ ḡ-cúir</i> ,	<i>your cause.</i>
<i>ḍ</i>	„	<i>t</i> ,	„	<i>aṛ ḍ-Ṭḡḏaṛna</i> ,	<i>our Lord.</i>
<i>ḡ</i>	„	<i>ḡ</i> ,	„	<i>aṛ ḡ-aṛaḏ</i> ,	<i>(=nhawirddheen)</i> <i>our garden.</i>
<i>ḡ</i>	„	<i>ḍ</i> ,	„	<i>aṛ ḡ-ḍoṛur</i> ,	<i>(=nhurrus) our door.</i>
<i>t</i>	„	<i>r</i> ,	„	<i>aṛ t-rlat</i> ,	<i>(=tthlotht) the rod.</i>

In page six of this work, *r* is printed as mortified, after *aṛ*. That was an error; the plural pronouns *a*, “their,” *buṛ*, “your,” *aṛ*, “our,” dont mortify or eclipse *r*, though they do every other aspirable consonant.

It is worth while to observe the philosophy of the sounds of these letters: *m* is sounded by the closing of the lips after pronouncing *u* (=oo) and *b* by opening the lips after *m*, just as in saying *e* (=ay); *ḍ* is sounded by a less pressure of the tongue than *t*, and the tongue not so near the teeth as *l* or *t*, and in opening the mouth to finish the sound, the vowel *i* is heard; *ḡ* is sounded by raising the top of the tongue a little higher up against the palate than for *ḍ*, and the same vowel *i* is heard at the finish of its sound; *c* is, also, sounded by keeping back the top of the tongue a little farther from the teeth than for *t*. The tongue is not pressed as much against the palate for *ḡ* and *c*, as for *ḍ* and *t*; *ḡ* and *c* are never sounded as (*j*) and *s*, as we hear in “gender, cider,” but always as *g* in *gat*, and *c* in *cat*.

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\* *pp*=*b*; *cc*=*ḡ*.

ḅ (*v*, thus marked) is a dental, and therefore eclipses *p*, a dental; *m* is a labial, and eclipses *b*, another labial; for the same reason *b* eclipses *p*; *b*-*ḅ*; *ḅ*-*c*; *ḅ*-*ḅ*, *ḅ*; *ḅ*-*p*. The only dentals in the Irish language are *p*, *ḅ*, *b* (dotted=*v* or *w*). The only natural dental is *p*. There are three labials, *m*, *b*, *p*, and *p* partially so, and seven palatals and linguals, that is, these are produced by playing the tongue against the palate. The gutturals are formed by rough breathing, as *ḅ*, *ḅ*=*gh* in the word "lough," as heard in Connaught, that is, before *a*, *o*, *u*, but *ḅ*=*y*, before *e*, *i*; *ḅ*=*ch*, as the Greek *χ*; but sometimes aspirated letters are altogether silent at the end of syllables and words. So are letters in English, as *Cholmondely*=*Chomley*; *Colcoquhain*=*Colequain*; *Colclough*=*Cokely*; *Chelmsford*=*Chemsford*; *Brightelmstone*=*Brighton*; *colonel*=*cornel*; *corporal*=*corplar*; *Urquhart*=*Urkart*; *Walmsley*=*Wawmsley*; *alms*=*ames*; *psalm*=*saam*; *damn*=*dam*; *nigh*, *knight*=*nite*; *ought*=*awte*; *fought*=*fawte*; *apostle*=*aposte*; *apothegm*=*apothem*; *phlegm*=*flem*; *physic*=*fissic*; *phthysic*=*tissic*; *calf*, *Ralph*, *talk*, *caulk*=*kāse*, *refe*, *tawk*, *kawk*, and hundreds more that could be mentioned. The perusal of the small columns in the first lessons of a spelling-book, or of a dictionary, will astonish the careful reader on this point. He will learn that there are, at least, as many silent letters as in Irish, whilst, in reality, there is hardly a silent letter in Irish, inasmuch as the mutable consonants take vowel sounds. The early mode of eclipsing *c* was by *c*; *p* by *p*; *t* by *t*.

It is necessary to remind the reader, that *c* is the sound high up on the palate, by gently striking the tongue; lower down, about half an inch, *ḅ*; *ḅ* a little lower; and *t* still lower, nearly at the teeth. *ḅ*, at the beginning or end of a syllable or word, sounds as *th* in "worth;" *ḅ*, at the beginning or end of a word or syllable, sounds as *th* in "there;" *ḅḅ*=*nh* in one sound, as *ḅḅap*=*nnhor*; *γγ* in Greek is its nearest like sound.

#### RULES FOR ECLIPSING (*deadening*).

1.—All the plural possessive pronouns, *ap*, *ḅup*, *a*, *our*, *your*, *their*; *ip*, *ipn*, *apn*, *a*, "in," cause eclipse, if the article is used, but *p* is excepted, as already remarked above.

2.—*Jap*, "after," causes eclipse in nouns, verbs, and adjectives; *a*, *i*, "in," require *h* before a verb which has an initial vowel.

3.—The dative and ablative singular and the genitive plural of nouns, declined with the article, have the initial consonant, except *p*, eclipsed, if it be

eclipsable. But *o* and *u*, in the singular, are seldom eclipsed; *ṛ an domhan*, *ṛ an talamh*, “in the world,” “in the land,” though in the genitive plural, they are.

4.—*Nac*, *ca*, *an*, *a*, as interrogative words, also *go* and *da*, as conjunctions, deaden or eclipse the initial consonant (if aspirable) of the word which follows; thus, *ca b-ṛuyl d’ aṭaḡu*? “where is your father?”

A grammarian talking of *aḡ* and *do*, says that Archbishop MacHale has offended against strict propriety of etymology in this line—

“*ḡi ca lé ḡalan*, *ḡur lé ḡleo d’ aḡ-caḡaḡ.*”

“Who are by pestilence and war a-perishing.”

*Irish Homer.*

Now the author is in error in this instance, for *aḡ*, or *aḡ* signifies “at,” whereas *do* before the infinitive mood is merely its sign, and not essential, because the idea of “to,” is contained in the infinitive, as it is in every language: *amare*, “to love;” *τύπτειν*, “to strike;” *frapper*, “to strike;” *caḡaḡaḡ*, “to perish;” but there is a peculiarity in Irish and French. In these languages a preposition is often prefixed to the infinitive, which is not so in Greek and Latin; *aḡ caḡaḡaḡ* signifies “at perishing,” but *d’ a caḡaḡaḡ* means “to be perishing”—the interpretation of both is the same, but the grammatical structure is clearly different. Thus, we say *ḡeṛruḡḡ ṛe aḡ caḡaḡaḡ*, “he began at perishing;” *ḡeṛruḡḡ ṛe d’ a caḡaḡaḡ*, “he began to perish (or waste) him;” *d’ aḡ-caḡaḡaḡ* “to perishing them,” or “to the perishing of them;” *ca ṛe aḡ* (or *a*) *buaḡaḡ*, “he is a beating;” *ca ṛe d’ a buaḡaḡ*, “he is to beating,” or “to him beating,” that is, “he is beating him.”

## 85.—CONJUNCTIONS.

Conjunctions have the same powers as in other languages.

*ḡa*, “if,” requires the indicative mood, present tense, and aspirates the initial letter; *da*, “if,” governs the conditional mood, refers to time to come, and eclipses the initial consonant; *ma buaḡl me ḡu*, “if I beat you;” *da m-buaḡlḡḡu* (in Munster *m-buaḡlḡḡu*), “if I would beat.”

The author alluded to above quotes several instances from old

writings, which authorise the use of it in Connaught. But, in fact, I take the spoken authority as the best criterion of sound; whatever may be wrong can be easily set right by the scholar.

Na, “not,” requires the imperative mood; so, “that,” mar a, “where,” muna, “unless,” [ja], “after,” nac, noch, cause eclipses. See Rules for Eclipsing, page 78.

### 86.—INTERJECTIONS.

An interjection governs the nominative or vocative, as a Dé, “O God (o Dé is also used);” a boctaín, a peirt, “O poor man,” “O worm.” In Connaught the dative is occasionally used, as a fearaib; but this is only poetical, and not grammatical.

For the rules of syntax, I recommend the Rev. Ulick Bourke’s grammar, as being the easiest and most methodical. Dr. O’Donovan’s is, of course, very excellent and learned, but it is too voluminous—fit only for the adult student.

### 87.—PROSODY.

Prosody teaches the pronunciation of words and the laws of versification, and is therefore twofold. Prosody, being of such importance, is given in a separate treatise in Greek and Latin. I will, therefore, give only an outline.

### 88.—PRONUNCIATION.

To this head belongs the consideration of accent and quantity.

Emphasis is a stress of the voice on a particular word, to distinguish it from the rest of the sentence. Pause is a rest of the voice, either for limiting the sense or for melody. Tone is the sound of the voice, as high or low, plaintive or joyous. As these three belong to rhetoric, I omit the consideration of them in this place.

## 89.—ACCENT.

1.—Accent may be placed on the first, second, third, or last syllable of a word. The root has, for the most part, the accent on the first long vowel or diphthong, as *bár*, “death;” *bárrhár*, “mortal.”

2.—Dissyllables and trisyllables, having the vowels in two of the syllables long, have the accent placed differently in the several provinces. It is on both in Connaught, as *bárló*, “a place of execution;” *péir-  
tí*, “a little worm.”

An accent over one of two vowels, which would otherwise make a diphthong, parts them into syllables, as *ráid*, *féin*. The omission of the accent is an evidence that the vowels are to be considered as having only one sound, thus *ber*, pronounced *ber*; but, when the two vowels are essentially a diphthong, as *eu* in *meur* (*mare*) the accent is not necessary. This rule is the same as *dieresis* (¨) in other languages, as “*Cre-ätor*.”

3. The following are the places in which a greater stress is laid on the penult, or ante-penult of a word : 1st, Personal verbal nouns, in *óir*, *eóir*. 2nd, Personal nouns in *áide*, *uáide*, *íde*, *uáide*, *íde* (all = *ee-e*), *áirí*, all trisyllables of these classes of words are accented on the second, but, in some places, on the second syllables. 3rd, Also plural cases in *eada*, *ib*, or *áib*. 4th, Dissyllables ending as above. 5th, Verbs in *uáir*, *íir*, *eóad*. In Munster the penult of these verbs is shortened. There may be a few exceptions to these rules.

4. The accent will be also on the second syllable of a polysyllable, if that syllable contain a long vowel, as, *Seairbóghantáir* (*sharvounthee-e*) “a servant.”

*Mór* *éiríac* (“more merciful,”) and words of this class, have been hitherto very inelegantly written, with the hyphen, *mór-  
éiríac*. As well might I print “more-merciful.”



## 90.—QUANTITY.

Quantity is the time occupied in sounding a syllable, and is long or short. The Irish language has, in this respect, a great advantage over other languages, as found in authors, at least in monosyllables. For when a syllable is intended to be long, it is accented thus, báṛ. Every vowel before an aspirated consonant is, by position, long, and does not require the accent, thus, ṛíḡ=ree. Many words of this nature could be given. The accent makes a great change in the meaning of words, thus, cóṛṛ, means “just,” whereas, coṛṛ, “a fault.” The sound of the latter word is nearly *kirr*, “a fault.”

1. A vowel before two consonants in one syllable, is, in conversation, short. The observance of this rule by authors and students, will obviate much labor. This is the exact contrary of the Latin rule, *vocalis longa est si consona bina sequatur*, “a vowel, if two consonants, or a double letter follows it, is long.” Yet strange, that Latin scholars at the present day pronounce it short, even in Trinity College. This is very corrupt.

2. The vowel in monosyllables, when final, or followed by a single consonant, is long, as le, ṛá, ṛál “heel”; but ṛul “before,” and ṛál “filth,” with a few others are excepted. Such monosyllables as have not two meanings require no accent, hence, ṛá, ṛu (re means “he,” and “six,” but the context makes the distinction), le, má, dá, ṛí, and a few others require no accent, as they are invariably long, the accent being necessary only in some places for distinction. Ná, “than;” ṛál, “heel;” ṛúl, “eye” require the accent to distinguish them from ṛá, “of the;” ṛál, “filth,” ṛul, “before.” However, until the improve-

3. Syllables, which have aspirated consonants, dont require the accent, as all vowels before an aspirated letter are long by position, as  $\text{be}\alpha\eta\upsilon\dot{\zeta}$ ,  $\text{m}\eta\dot{\zeta}$  ( $\text{u}\dot{\zeta}$ ,  $\dot{\zeta}=\text{ee.}$ )

5. Monosyllables ending in  $\mu\mu$ ,  $\mu\delta$ , have the vowel long, as  $\beta\alpha\mu\delta$ ,  $\alpha\mu\delta$ ,  $\beta\alpha\mu\mu$ . In course of time the accent for these words will not be required, when Irish prosody is understood, because a vowel before two consonants ought to be sounded long.

7. Unaccented vowels (as the Irish is, at present written) are short, except in such places as these for which I have given rules to make them long.

9. The diphthongs eo, eu, io, æe, ao, being, by authority long, require no accent; æe, eu, ao=*ay* in *say*; io=*eeu*; eo=*eo* in *yeoman*, the *e* and *o* being distinctly heard.

11. Compounds and derivatives follow the rules of the primitives.

12. The first *ı* in *ırlıñım* is pronounced long (*ırlıñım*) though coming before two consonants. A few other exceptions may be met with.

13. *u*, *i*, *o*, are always long in diminutives, as *féarín*, “a little man;” *beanín*, “a little woman” *billeó*, “a young leaf;” *zácarán*, “a feeble child.”

14. A single vowel before an aspirated consonant is always long, as *buð* (= *boo*), “was;” *ríð* (= *see*), “a fairy hill;” *á* (= *aw*), but *co*, “choose,” = *tthou*, as in *thousand*.

15. The long diphthongs I have given above, but, *ei*, *i*, *o*, *iu*, *ai*, *ea*, *ui*, *oi*, are long or short by authority. They are always long by position in such places as are given in the third rule for aspirated consonants. Whenever poetic metre will have them long, that letter of them that is to have the long sound, must have the accent.

16. *e*, unaccented, = *e* in *pét*; *ea*, = *a* in *hat*; *ai*, = *i* in *hit*, and sometimes as *a* in *what*, as *ai* (*ongil*, in parts of Connaught); *ea*, sometimes = *eu*, as *féar* (= *fayur*), “grass;” *zéar* (= *gayur*), “sharp, but in these two words *u* would be a more convenient letter.

17. *Jo* is long or short, therefore the accent is requisite over that vowel of it which is to be long, as *cíor*; without such mark, it is short, as *ríor* (= *fiss*), but before *ct*, it is long. Before aspirated consonants *io*, = *ee*—see third rule.

## ADDENDUM.—IRISH ALPHABET.

According to modern arrangement, the letters run thus—

A a, B b, C c, D d, E e, F f, G g, H h, I i, L l, M m,  
N n, O o, P p, R r, S s, T t, U u, h.

## ERRATA.

Page 6, line 5, for aṛ ḡ-ṛḡuaḡ	read aṛ ḡ-ḡḡuaḡ
— do. — 16 — ṛeṛe	— ṛeḡe.
— do. — do. — duṛp	— duḡḡ.
— do. — 18 — Suṛl	— Kuḡḡ.
— 7, — 10 — Queṛpc	— Queḡḡc.
— do. — 27 — ḡḡle Nuḡḡaḡ	— ḡḡle Muḡḡaḡ.
— 12, — 4 — ḡḡḡḡcaḡḡ	— ḡḡḡḡcaḡḡ.
— do. — 7 — <i>tthree</i>	— <i>ghree</i> .
— do. — do. — <i>hannee</i>	— <i>bannee</i> .
— do. — 12 — <i>kuk</i>	— <i>sruh</i> .
— do. — 18 — pḡḡḡ	— ḡḡḡḡ.
— 13, — 14 — ou	— eu
— 14, — 26 read <i>they are not a diphthong</i> .	
— 15, — 10 for ḡeaṛ	read ḡḡeaṛ.
— 15, — 13 — ḡḡaḡaḡ	— ḡḡaḡaḡ.
— 16, — 21 — doḡaḡḡḡḡḡ	— do ḡ'aḡḡḡḡḡ.
— do. — do. — Śḡaḡḡḡḡḡḡḡḡḡ	— Śḡaḡḡḡḡḡḡḡḡḡ.
— 21, — 23 — <i>ddhoun</i>	— <i>dhunn</i> .
— 25, — 27 — ḡaḡ ḡaḡḡḡḡḡ	— Śaḡḡḡḡḡḡḡḡ.
— 27, line 11, for ḡeaṛc ; ceḡḡce.	— ḡeaṛc ; ceḡḡce.
— do. — 23, — ṛpeaṛ ; ṛpeaṛa,	— ṛpeaṛ ; ṛpeaṛa.
— 28, — 9, — ṛpeaṛ,	— ṛpeaṛ.
— do. — 11, — ṛpeaṛ ; ṛpeṛḡaḡḡ,	— ṛpeaṛ ; ṛpeaṛaḡḡ.
— 31, — 25, — ḡḡaḡḡaḡḡaḡḡ,	read ḡḡaḡḡaḡḡaḡḡ.
— 34, — 10, — ṛḡoḡḡe,	— ṛḡoḡḡe.
— do. — 12, — laḡ.	— laḡa.
— do. — 35, — ṛ-ḡaḡaḡḡ,	— ṛ-ḡaḡaḡḡḡ.

- page 35, — 12, — *maíé*, — *maíé*.  
 — do. — 26, — *foirze*, — *foirze*.  
 — do. — 27, — *foirze*, — *foirze*.  
 — 37, — 19, — *ríe*, — *ríe*.  
 — do. — 21, — *ríbre*, — *ríbre*.  
 — 45, — 26, — *riuaíuim*, — *riuaíuim*.  
 — 47, — 11, — *sunfaíuim*, — *sunfaíuim*.  
 — 48, — 15, — *you infix a*, — *you infix u*.  
 — do. — 9 from bottom, for *careful carefulstyle*, read *careful style*.  
 — 48, — 6 do. do. dele *requiring the subjunctive mood*.  
 — 50, — 6 do. do. for *readfead*, read *readfead*.  
 — do. — 4 do. do. — *readfead*, — *readfead*.





































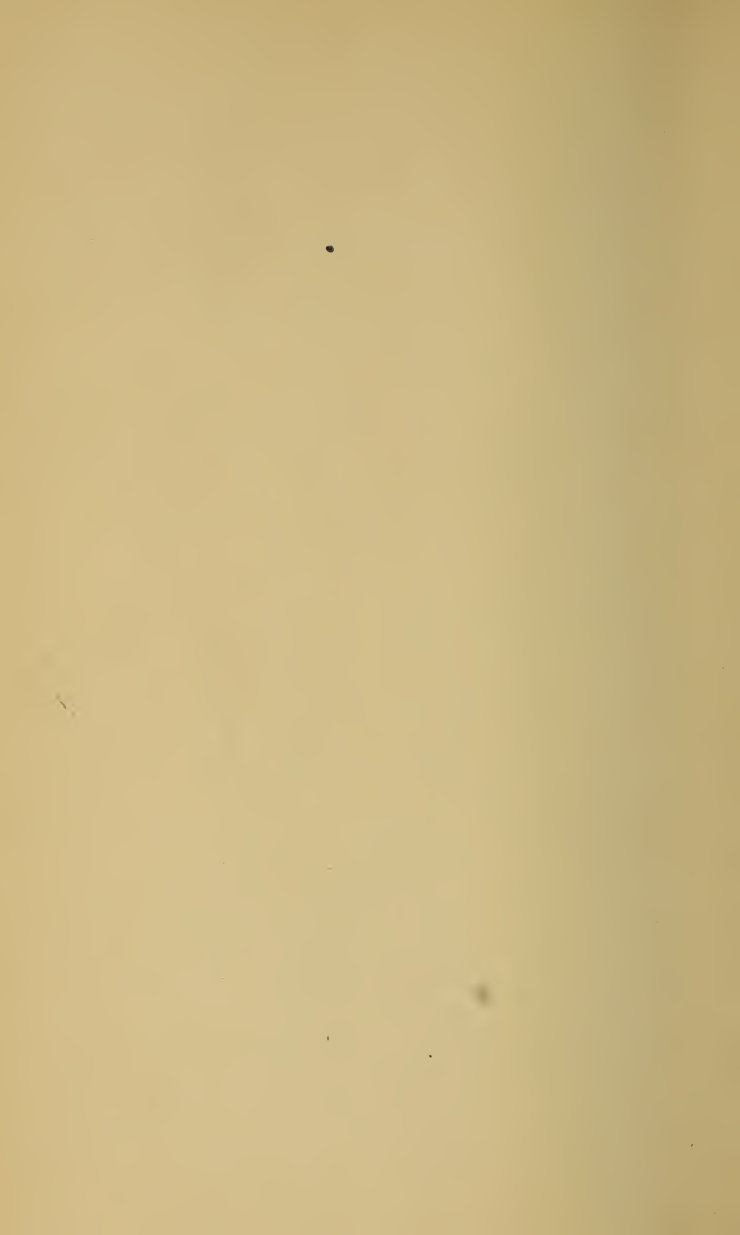




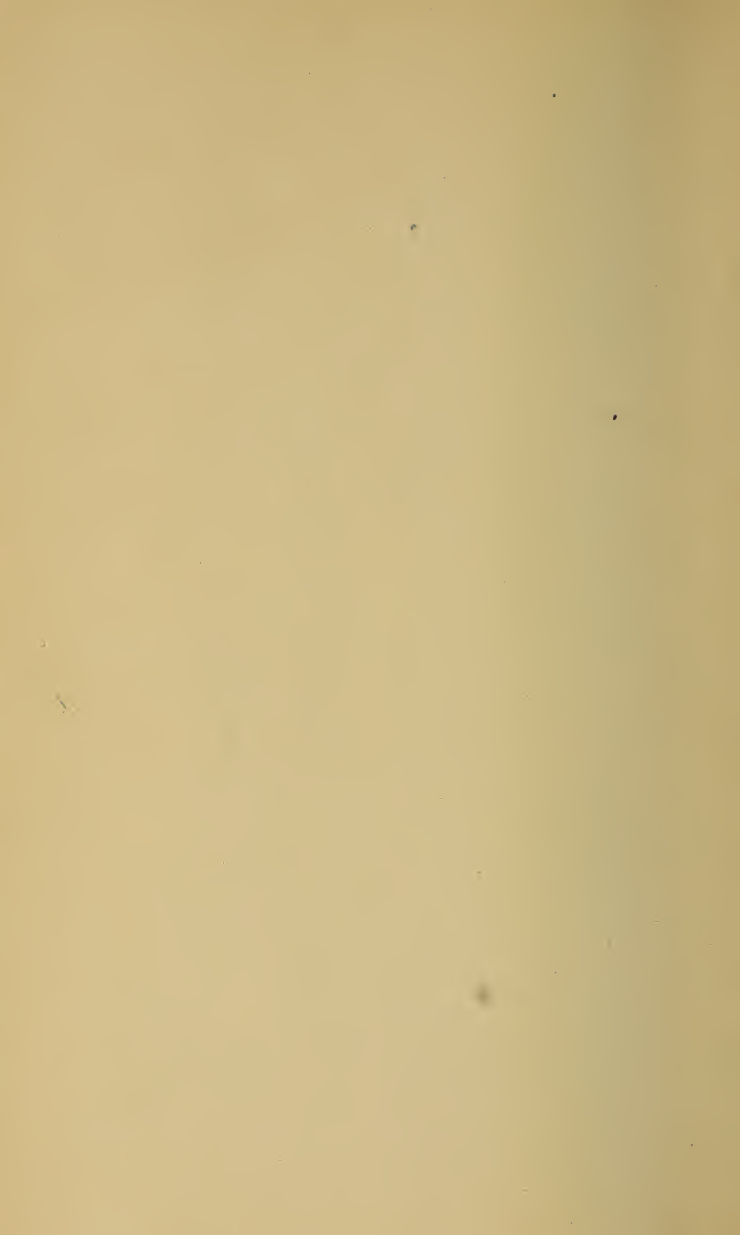




















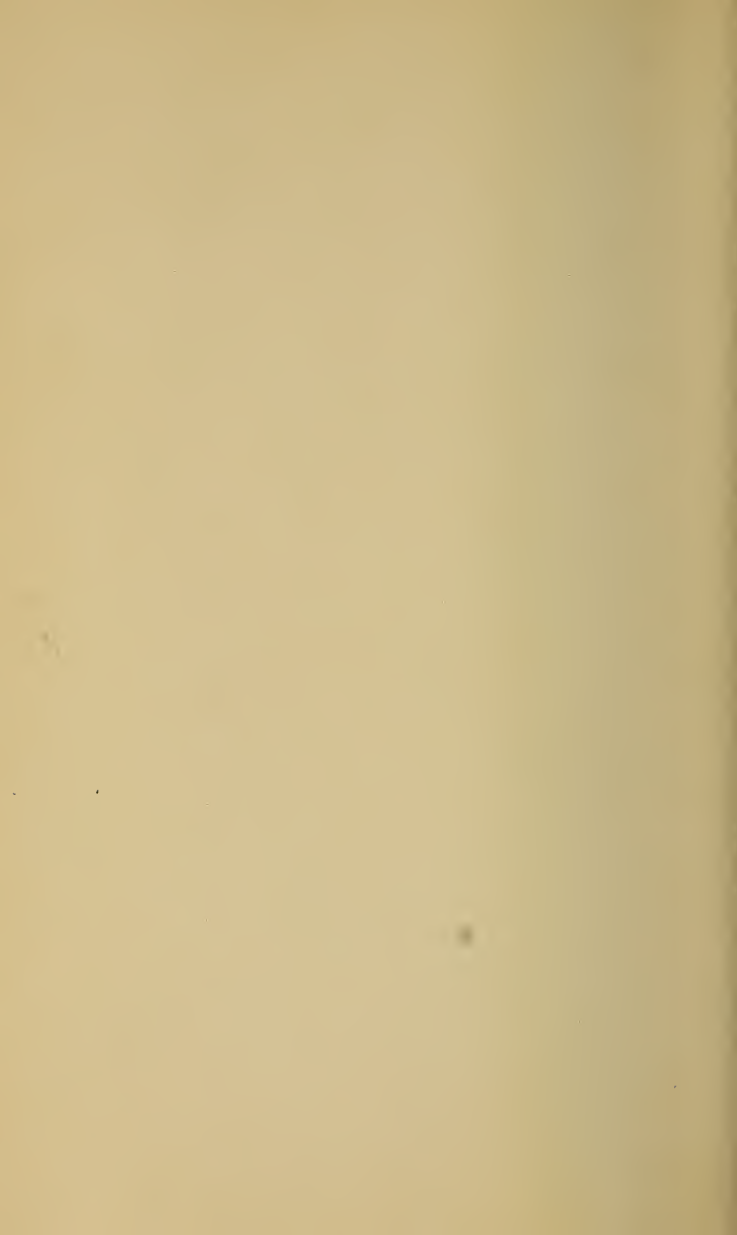








































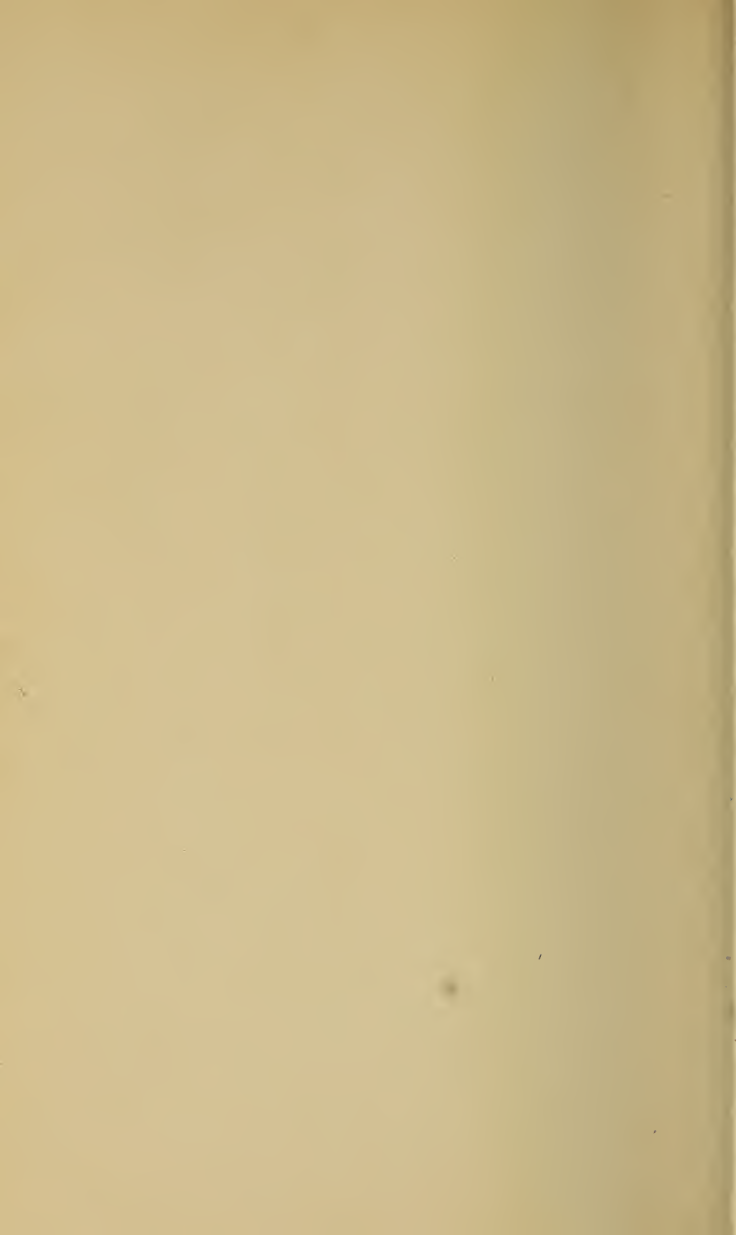
















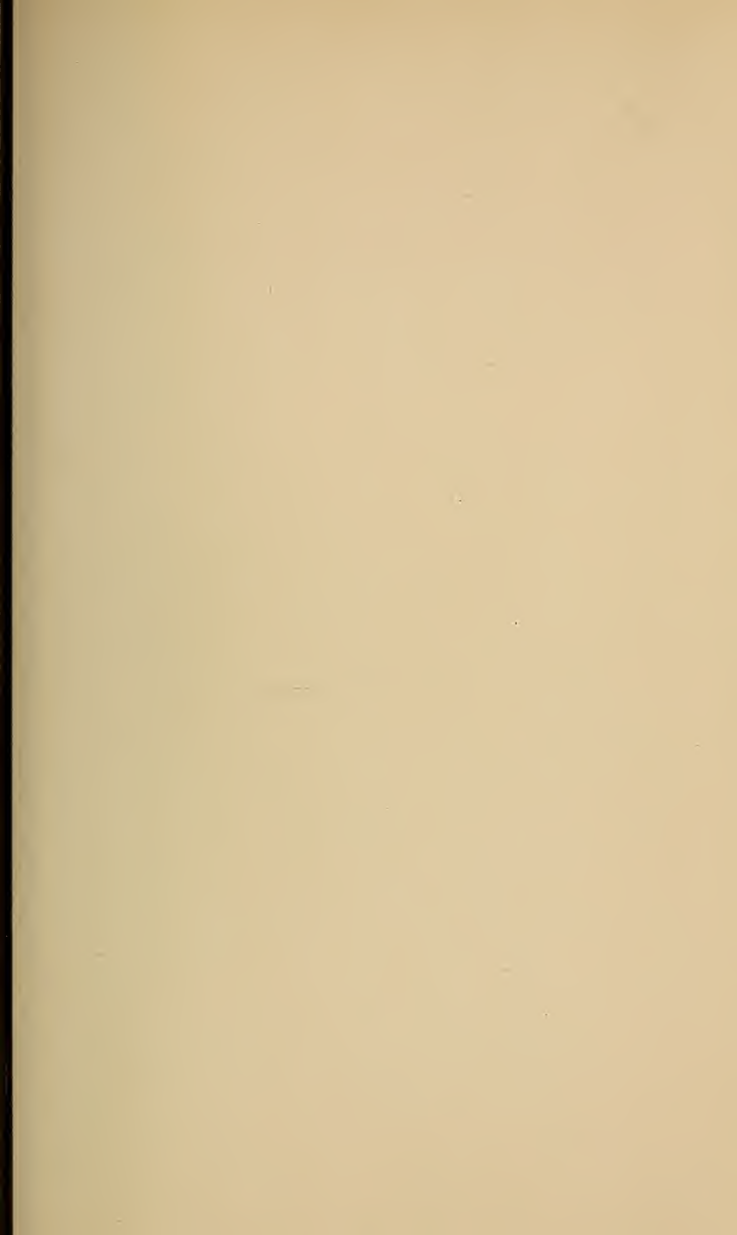






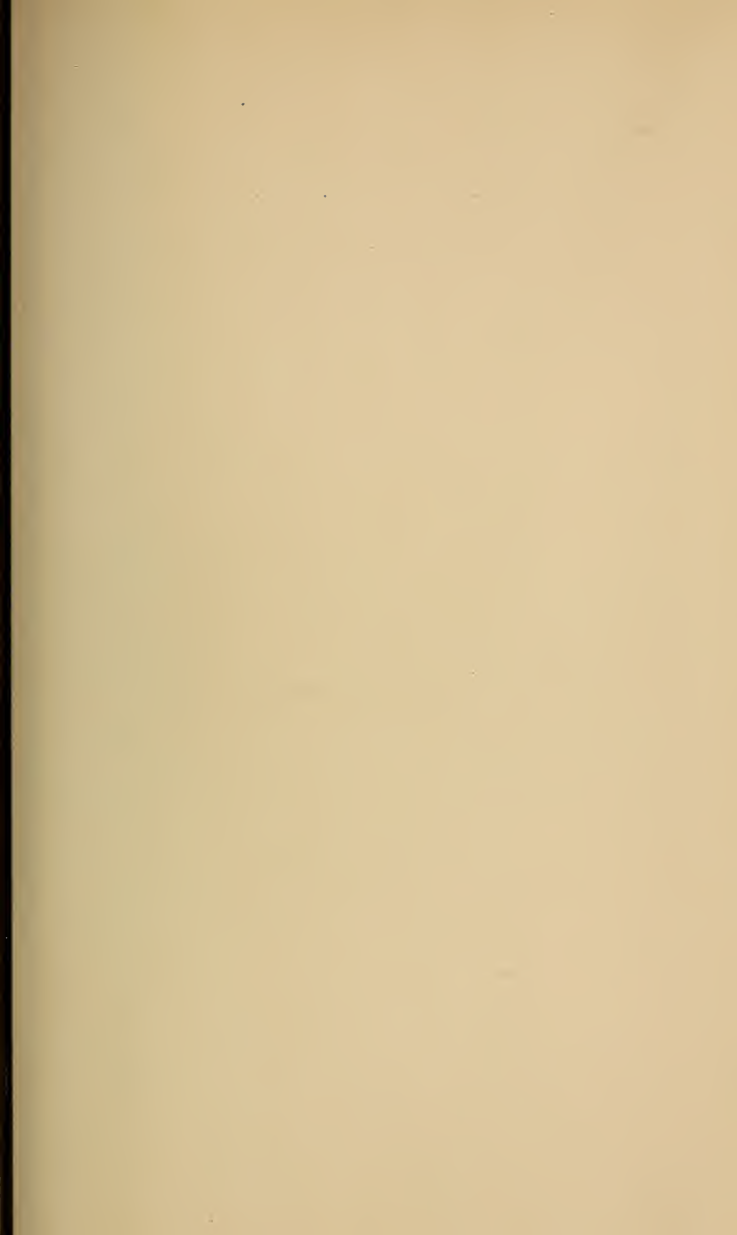






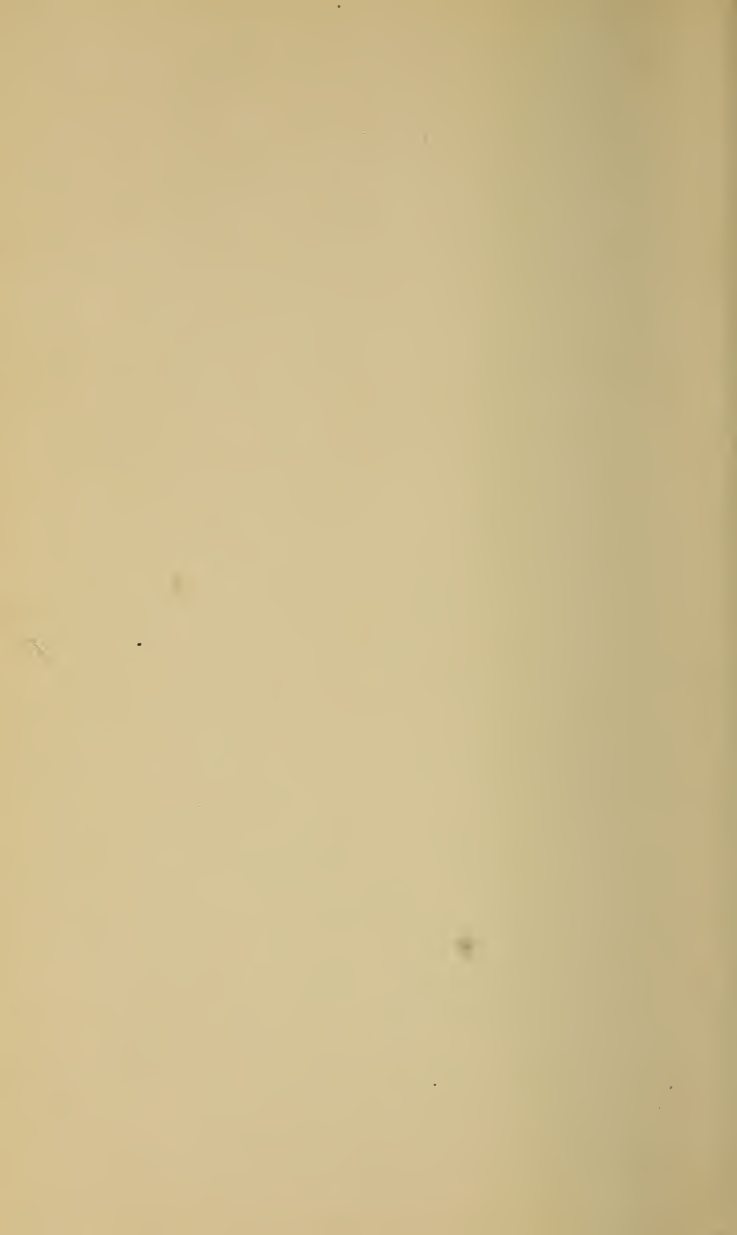


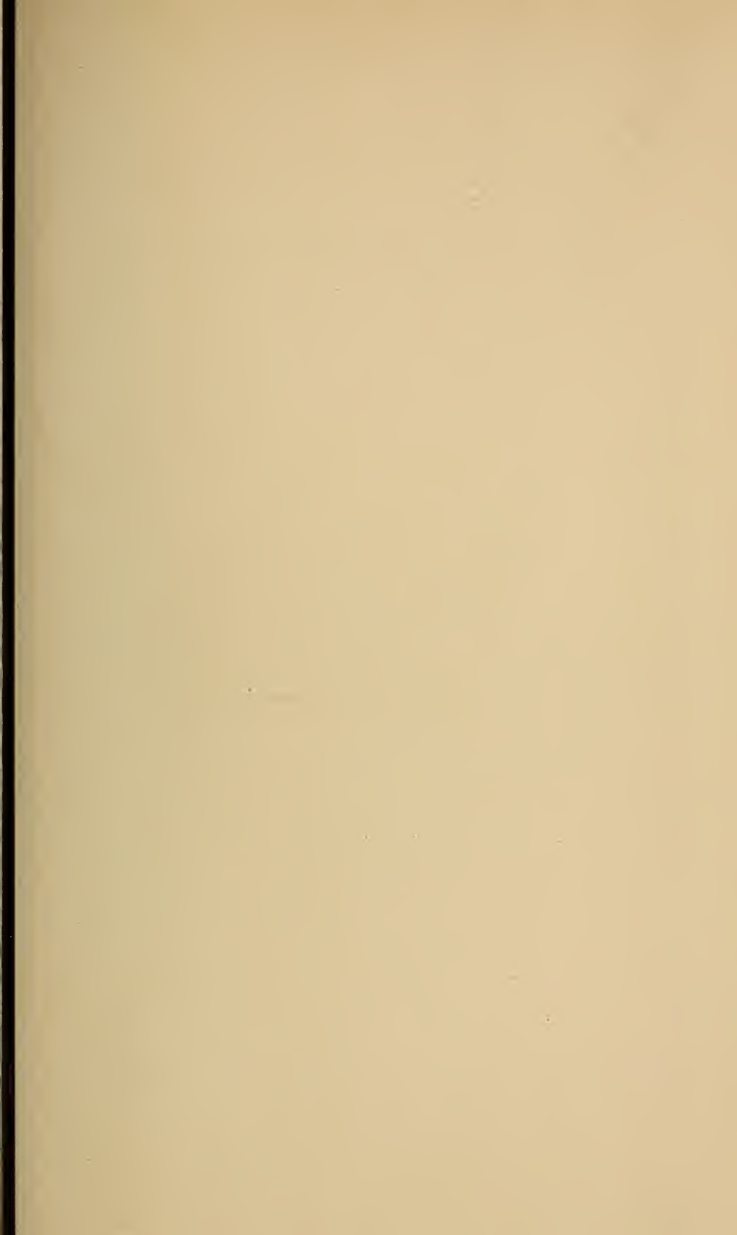






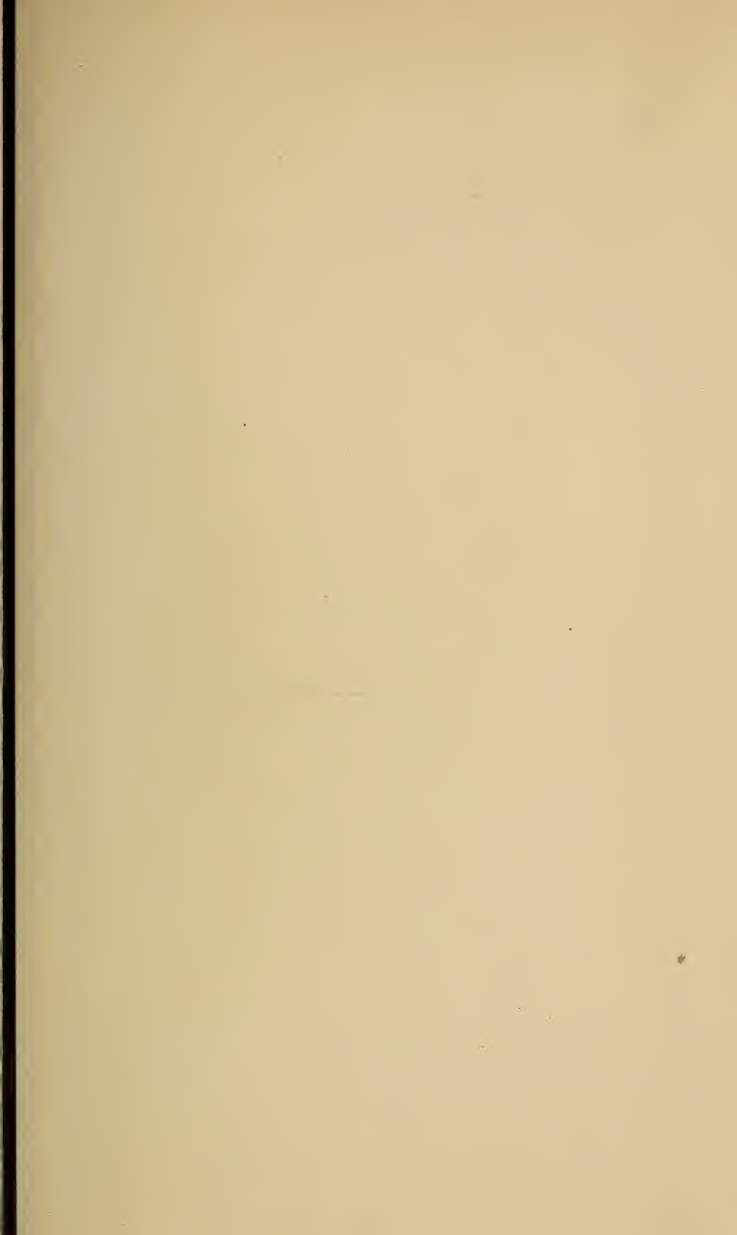












W. H. H.







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